Joy!

CARMEL BACH FESTIVAL

80TH SEASON

JULY 15-29, 2017 | PRE-FEST ACTIVITIES JULY 1-14

PAUL GOODWIN Artistic Director and Principal Conductor

Joy!

CARMEL BACH FESTIVAL

80TH SEASON

JULY 15-29, 2017 | PRE-FEST ACTIVITIES JULY 1-14

PAUL GOODWIN Artistic Director and Principal Conductor

Build a sand castle in the morning,
look for seashells after dinner,
feel the sand disappear between
your toes as the tide retreats.

A home, a refuge, a place
where you can feel
away from it all and connected
at the same time.

Shea Homes® makes it possible
by connecting The Dunes®
to the magic of home.

Live the difference.®

Shea HOMES®

Beach House
Models Open –
Single Family Homes
3–5 Beds, 2.5–3 Baths
2,129 to 2,430 Sq. Ft.
From the $700s

Sea House
Models Open –
Duet Homes
2–4 Bedrooms, 2.5 Baths
1,523 to 1,896 Sq. Ft.
From the $600s

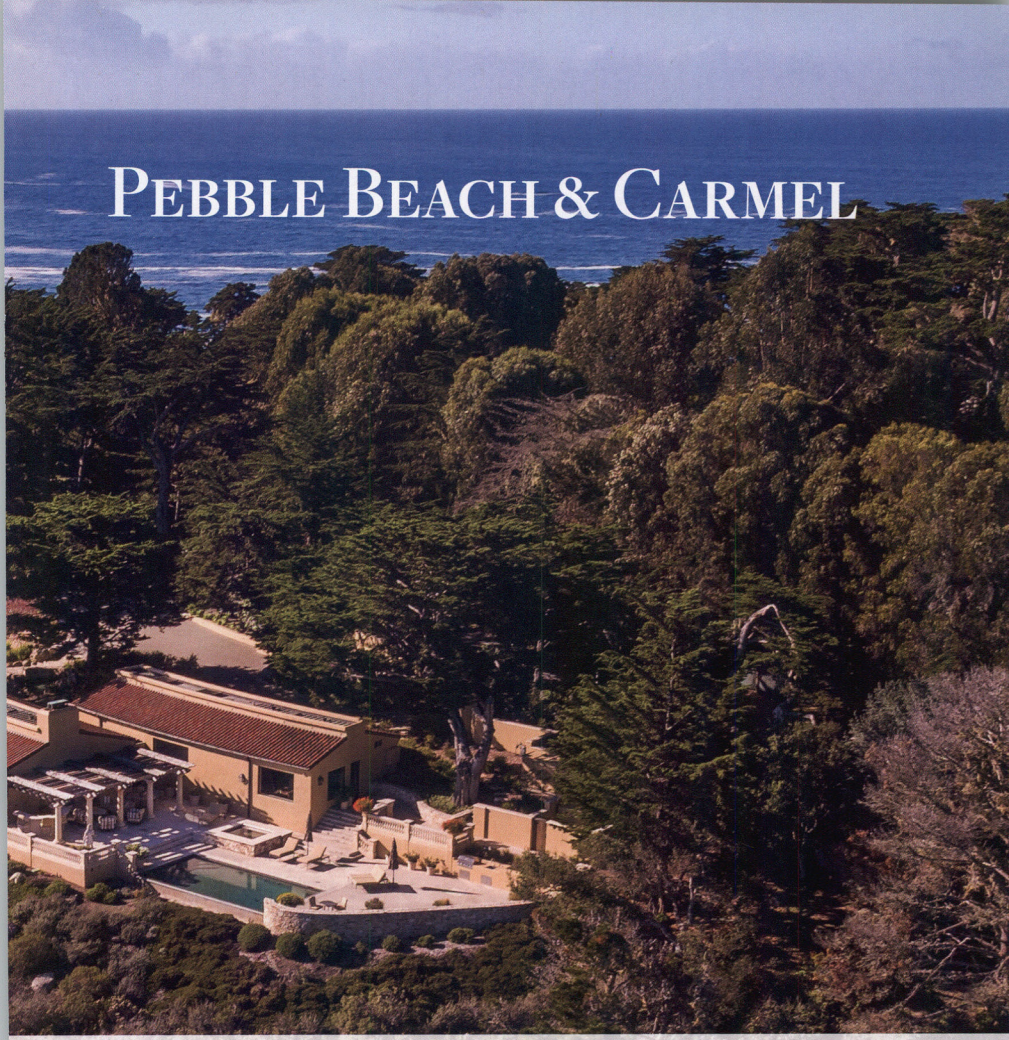
Surf House
Models Open –
Single Family Homes
3–4 Bedrooms, 2.5 Baths
1,928 to 2,158 Sq. Ft.
From the $600s

TheDunes
OnMontereyBay.com

866.696.7432

Sales: Shea Homes Marketing Company (CalBRE#01378646), Construction: Shea Homes Limited Partnership, License [#855368]. This is not an offer for real estate for sale, nor solicitation of an offer to buy to residents of any state or province in which registration and other legal requirements have not been fulfilled. Pricing does not include options, elevation, or lot premiums, effective date of publication and subject to change without notice. All square footages and measurements are approximate and subject to change without notice. Models are not an indication of racial preference. Brokers must accompany prospects on their first visit and register to be eligible to receive a commission. Payment of commissions dependent on broker, buyer, and seller entering into seller's written commission agreement. Equal Housing Opportunity.

PEBBLE BEACH & CARMEL



"Our passion and goal is quality, not quantity. We limit our areas of specialization in order to provide the highest level of professionalism and service to our sellers. We make every effort to harness our experience and contacts for the benefit of our buyers, introducing them to properties on and off the market, as well as to this extraordinary community we're fortunate to call home."

Please visit our website for our collection of active and discreetly available properties.

FOR THE **BEST** IN PEBBLE BEACH & CARMEL

CANNING PROPERTIES GROUP

Sotheby's

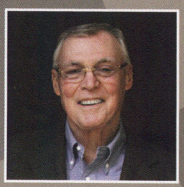
INTERNATIONAL REALTY

EXCELLENCE UNDER ONE ROOF

For everything from black tie affairs to afternoon errands.

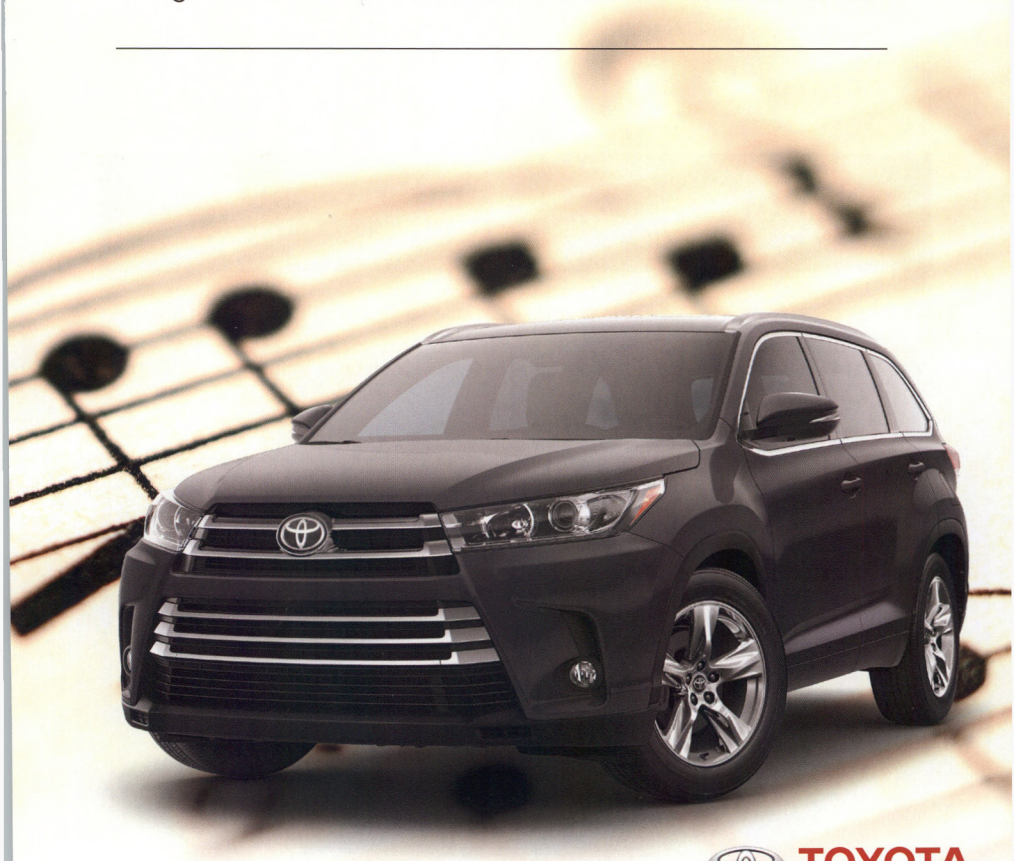
LEXUS
EXPERIENCE AMAZING

2017 Lexus RX 350



Peter Blackstock's
VICTORY
DEALERSHIP GROUP

Peter Blackstock's Lexus Monterey Peninsula and Victory Toyota dealerships are proud to support the 2017 Carmel Bach Festival, to promote, celebrate, and delight in the timeless masterworks of Johann Sebastian Bach.



2017 Toyota Highlander Limtied

TOYOTA
Let's Go Places

LEXUS
Monterey Peninsula

Welcomed as a Guest... Treated as a Friend. You Have Arrived.

1721 Del Monte Blvd, Seaside
(831) 393-3030 • LexusMonterey.com

VICTORY
TOYOTA

Where Everyone Drives Away A Winner.

5 Heitzinger Plaza, Seaside
(831) 393-3020 • VictoryToyota.com

We are proud to support the Carmel Bach Festival.

The Firth Metcalf Group

Caitlin Firth
Vice President
Senior Financial Advisor
Senior Portfolio Advisor
831.625.7010 • cfirth@ml.com

Jennifer Metcalf
Financial Advisor
Senior Portfolio Advisor
831.625.7021 • jennifer_metcalf@ml.com

Merrill Lynch
3775 Via Nona Marie
Suite 101
Carmel, CA 93923
fa.ml.com/firthgroup

Merrill Lynch
Bank of America Corporation

Life's better when we're connected®

Merrill Lynch Wealth Management makes available products and services offered by Merrill Lynch, Pierce, Fenner & Smith Incorporated, a registered broker-dealer and Member SIPC, and other subsidiaries of Bank of America Corporation. Investment products:

Are Not FDIC Insured	Are Not Bank Guaranteed	May Lose Value

© 2017 Bank of America Corporation. All rights reserved.
ARX77SC3 | AD-02-17-0352 | 470944PM-1016 | 02/2017

:WELCOME

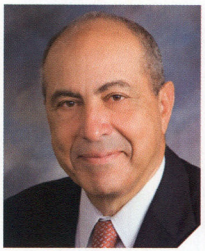
Happy 80 years Carmel Bach Festival!

It is indeed a great honor to lead this Festival, a Monterey Peninsula cultural landmark, in this celebratory year. I share the enthusiasm of Artistic Director Paul Goodwin, Managing Director Steve Friedlander, the orchestra, chorale and chorus, and the administrative staff in making the 80th Carmel Bach Festival one for the ages.

It's appropriate to reminisce when celebrating this 80th season, but I also want to look to the future. The inaugural Festival took on Bach's name in 1935 and the history of the Festival is infused with his music as well an intensive immersion in Baroque performance. Our founders – Dene Denny and Hazel Watrous – wanted to create a world-class music, art and cultural experience in Carmel.

As we look forward, we want to go beyond Bach to the great master's unprecedented influence. You will continue to enjoy Baroque masterpieces, including Bach's great choral religious works. In addition, with the 2017 Festival you will experience a range of music from the 15th Century to the modern era. We want the Festival to continue to inspire, delight and challenge your imagination.

Our community engagement and audience development programs will continue to evolve and grow, reaffirming the Festival's commitment to youth development and to serve as a driving force in the expansive Monterey Peninsula arts community.

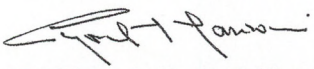


The 2017 Festival program is designed to appeal to a variety of tastes, anchored by three masterworks: Bach's *Ascension Oratorio* on Saturday, Mozart's magisterial C Minor Mass on Sunday and Beethoven's monumental 9th Symphony on Friday.

Besides our own 80th birthday, we celebrate Monteverdi's 450th birthday with his *1610 Vespers* in the magical setting of the Carmel Mission Basilica. We also toast Philip Glass in his 80th year on Saturday night with his *Concerto Grosso*.

The Festival presents more than 25 chamber concerts encompassing string quartets, intimate solo performances in the Sunset Center Foyer, and the traditional wide array of vocal recitals, brass and woodwind concerts, choral evenings, pre-festival concerts, free lectures, masterclasses and open rehearsals.

On behalf of the Board of Directors, I want to express heartfelt thanks to our patrons, our business partners and the numerous foundations who extend their generous and growing support to the Carmel Bach Festival. We are proud to work with you to preserve and grow our Festival tradition. ***So here's to 80 years!***



CYRIL YANSOUNI – President, Board of Directors

Cyril Yansouni is formerly the Vice President of Hewlett-Packard, President of Convergent Technologies and Chairman and CEO, Read-Rite Corp. He is a graduate of Stanford University and the University of Louvain, Belgium. He served on the board of directors of a number of Fortune 500 Corporations and as a member of the Advisory Board of the Stanford University School of Engineering, chairman of the Advisory Board, Santa Clara University Business School and director of the French American Chamber of Commerce, San Francisco. He previously served as the Carmel Bach Festival president from 2006-2008.

MARK AREIAS JEWELERS
Creators Of Fine Jewelry

CARMEL BY THE SEA, CA
APTOS, CA

WWW.AREIASJEWELERS.COM

:CONTENTS

Festival At-A-Glance 10
Festival Venues 12
Carmel Bach Festival Board of Directors 14
Happy 80 Carmel Bach Festival 16
Meet Paul Goodwin 22
Artistic Leadership 24
Festival Administrative and Production Staff 28
Festival Vocal Soloists 32
Festival Musicians 34
Community Engagement 64
Founder's Fund/Foundation Endowment 70
Annual Contributions 78
Foundation, Corporate, and Business Contributions 84
Music and Ideas 86
Tower Music 88
Main Concerts 90
Chamber Concerts 134
Virginia Best Adams Masterclass Showcase 184
Seaside Community Concert 186
Art Raffle 188
Volunteers 190

We hope you enjoy the 2017 program book in its new form. The book's smaller size it meant to make it easier to carry with you to all Festival concerts you attend. We are also pleased offer the book free of charge. You can also download the new Carmel Bach Festival app for iOS or Android. The app will have all the content from the program book, including musician biographies, program listings and notes, translations, and any up-to-the date information that may have missed our print deadline.

A SPECIAL THANK YOU TO OUR SEASON SPONSORS

Nancy and William Doolittle
Susan DuCoeur
Roberta and David Elliott
Denise Foderaro and Frank Quatrone
Dr. Marie-Luise Kalsi
Carlotta and Knox Mellon
Kathy and Bill Sharpe
Dorothy and Gerald Williams

EDITORIAL AND DESIGN

Steve Friedlander, Publisher
Scott Seward, Editor
Avery Gould and Olivia Colombo, Assistant Editors
Phyllis Edwards, Copy Editor
Randy Tunnell, Photography
Kathy Sharpe, Cover Art
Laurie Lee, Great Graphics Design, Layout

:2017 AT-A-GLANCE JULY 1-29

Pre-Festival Concerts and Events

Saturday, July 1	5:00 PM	**CHAMBER CONCERT** Diderot String Quartet (CF)
Saturday, July 8	2:30 PM	**CHAMBER CONCERT** Circle of Strings Faculty Quartet (CP)
Sunday, July 9	2:30 PM	**OPEN REHEARSAL*** (ST)
Monday, July 10	12:00 PM	**VBA MASTER CLASS OPEN SESSION*** (CP)
Wednesday, July 12	2:30 PM	**OPEN REHEARSAL*** (ST)
Wednesday, July 12	7:30 PM	**CHAMBER CONCERT** Organ Recital, Andrew Arthur (SD)
Thursday, July 13	12:00 PM	**VBA MASTER CLASS OPEN SESSION*** (CP)
Friday, July 14	5:30 PM	**2017 Gala:** 80 Years! (InterContinental Hotel)

Concerts

Saturday, July 15

Art Raffle Open*
Bach Boutique Open*

6:15 PM **PRE-CONCERT TALK*** (ST/105)
Happy Birthday

6:50 PM **TOWER MUSIC***

7:30 PM **MAIN CONCERT** (ST)
80! Bach, Glass, Purcell, and Handel help us celebrate 80 years

Sunday, July 16

2:30 PM **PRE-CONCERT TALK*** (ST/105)
Music Hath Powers

4:00 PM **MAIN CONCERT** (ST)
Spiritual Sunday – Tavener, Mahler, and Mozart's Great C-Minor Mass

8:30 PM **CHAMBER CONCERT** (AS)
Summer Winds

Monday, July 17

11:00 AM **CHAMBER CONCERT** (CM)
All Bach Organ Recital

12:00 PM **MASTER CLASS OPEN SESSION*** (CP)

2:30 PM **CHAMBER CONCERT** (AS)
Bach Cantatas

6:30 PM **PRE-CONCERT TALK*** (ST/105)
Vienna, City of My Dreams

7:30 PM **MAIN CONCERT** (ST)
Concertmaster Peter Hanson Presents "A Night in Vienna"

Tuesday, July 18

1:00 PM **CHAMBER CONCERT** (ST/F)
Bach and the Violin

2:30 PM **CHAMBER CONCERT** (CP)
London's Burning! The Musical World of Samuel Pepys

6:15 PM **PRE-CONCERT TALK*** (ST/105)
Simple Gifts Old and New

6:50 PM **TOWER MUSIC***

7:30 PM **MAIN CONCERT** (ST)
Andrew Megill Presents From Bach to Bernstein

Wednesday, July 19

2:30 PM **CHAMBER CONCERT** (AS)
Birth of the Italian Baroque

5:00 PM **CHAMBER CONCERT** (CF)
Quartets in the Forest

7:50 PM **TOWER MUSIC***

8:30 PM **MAIN CONCERT** (CM)
Monteverdi Vespers

Thursday, July 20

12:00 PM **MASTER CLASS OPEN SESSION*** (CP)

1:00 PM **CHAMBER CONCERT** (ST/F)
Bach and the Lute

5:00 PM **CHAMBER CONCERT** (CC)
Bach in the Cathedral: Mixed Doubles

6:30 PM **COMMUNITY CONCERT*** (SFX)
Vocal Octet and String Quartet

7:30 PM **MAIN CONCERT** (ST)
Folk and Barolk – Virtuoso Bach Festival Musicians in Concert

Friday, July 21

2:30 PM **CHAMBER CONCERT** (AS)
Mozart in Paris

6:15 PM **PRE-CONCERT TALK*** (ST/105)
A Kiss for the Entire World

6:50 PM **TOWER MUSIC***

7:30 PM **MAIN CONCERT** (ST)
Joyful Ode: Beethoven's 9th Symphony

Saturday, July 22

11:00 AM **FAMILY CONCERT** (ST)
Leonard and Rasmus: Expedition to the Moon!

6:15 PM **PRE-CONCERT TALK** (ST/105)
Happy Birthday

6:50 PM **TOWER MUSIC***

7:30 PM **MAIN CONCERT** (ST)
80! Bach, Glass, Purcell, and Handel help us celebrate 80 years

Sunday, July 23

2:30 PM **PRE-CONCERT TALK*** (ST/105)
Music Hath Powers

4:00 PM **MAIN CONCERT** (ST)
Spiritual Sunday – Tavener, Mahler, and Mozart's Great C-Minor Mass

8:30 PM **CHAMBER CONCERT** (AS)
Bach in the Palace

Monday, July 24

11:00 AM **CHAMBER CONCERT** (CM)
All Bach Organ Recital

12:00 PM **MASTER CLASS*** (CP)
Open Session

2:30 PM **CHAMBER CONCERT** (AS)
Bach Cantatas

6:30 PM **PRE-CONCERT TALK*** (ST/105)
Vienna, City of My Dreams

7:30 PM **MAIN CONCERT** (ST)
Concertmaster Peter Hanson Presents "A Night in Vienna"

Tuesday, July 25

1:00 PM **CHAMBER CONCERT** (ST/F)
Bach and the Cello

2:30 PM **CHAMBER CONCERT** (CP)
London's Burning! The Musical World of Samuel Pepys

6:15 PM **PRE-CONCERT TALK*** (ST/105)
Simple Gifts Old and New

6:50 PM **TOWER MUSIC***

7:30 PM **MAIN CONCERT** (ST)
Andrew Megill Presents From Bach to Bernstein

Wednesday, July 26

2:30 PM **CHAMBER CONCERT** (AS)
Birth of the Italian Baroque

5:00 PM **CHAMBER CONCERT** (CF)
Fairest Isle

7:50 PM **TOWER MUSIC***

8:30 PM **MAIN CONCERT** (CM)
Monteverdi Vespers

Thursday, July 27

12:00 PM **MASTER CLASS OPEN SESSION*** (CP)

1:00 PM **CHAMBER CONCERT** (ST/F)
Bach and the Violin

5:00 PM **CHAMBER CONCERT** (CC)
Bach in the Cathedral: Mixed Doubles

7:30 PM **MAIN CONCERT** (ST)
Going to California: An Intimate Evening with the Carmel Bach Festival Vocal Soloists on a journey from Beethoven to Broadway and Beyond

Friday, July 28

2:30 PM **CHAMBER CONCERT** (AS)
Mozart in Paris

6:15 PM **PRE-CONCERT TALK*** (ST/105)

6:50 PM **TOWER MUSIC***

7:30 PM **MAIN CONCERT** (ST)
Joyful Ode: Beethoven's 9th Symphony

Saturday, July 29

11:00 AM **CHAMBER CONCERT** (ST)
Coffee with Bach: Bach Meets Mozart

1:30 PM **CHAMBER CONCERT** (CP)
Virginia Best Adams Master Class Showcase

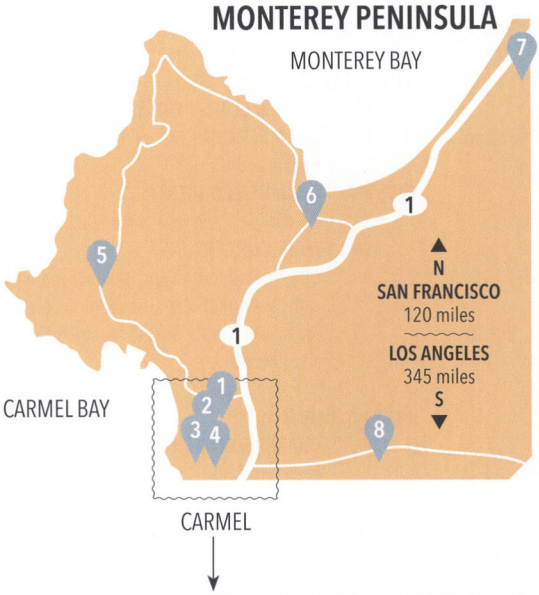
7:30 PM **MAIN CONCERT** (ST)
Best of the Fest

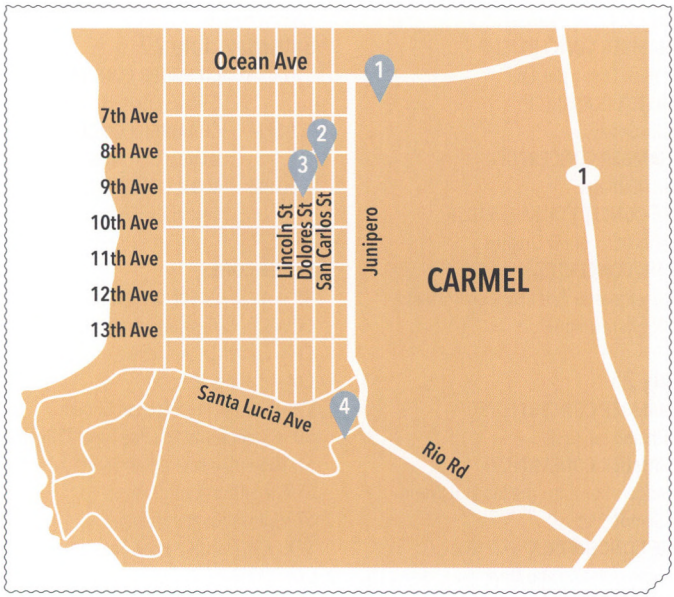
VENUE CODES

AS = All Saints Episcopal Church
CC = San Carlos Cathedral
CF = Church in the Forest
CM = Carmel Mission
CP = Carmel Presbyterian Church
SD = Saint Dunstan's Episcopal Church
ST/105 = Sunset Center, Studio 105
ST/F = Sunset Center Foyer
ST= Sunset Center Theater
SFX = St. Francis Xavier, Seaside

**Free Event*
All events are subject to change.

FESTIVAL VENUES





Late seating will be allowed only at appropriate pauses. If it is necessary for you to leave before the end of a performance, we ask that you try to leave between pieces and not while a work is in progress.

No unauthorized recording devices of any kind are allowed during any performance.

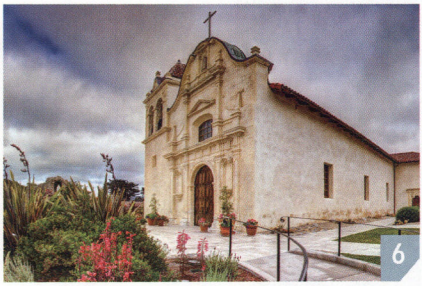
CARMEL PRESBYTERIAN, CARMEL (CP)
Junipero and Ocean Avenues

SUNSET CENTER THEATER, CARMEL (ST)
San Carlos and 9th

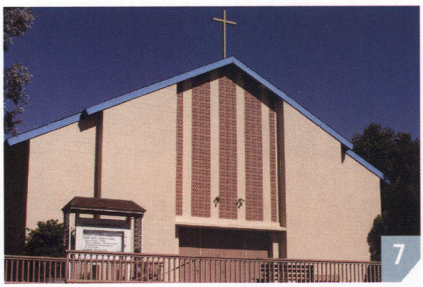
ALL SAINTS CHURCH, CARMEL (AS)
Dolores and 9th

CARMEL MISSION BASILICA, CARMEL (CM)
3080 Rio Road

CHURCH IN THE FOREST, PEBBLE BEACH (CF)
3152 Forest Lake Road



SAN CARLOS CATHEDRAL, MONTEREY (CC)
500 Church Street



ST. FRANCIS XAVIER CHURCH, SEASIDE (SFX)
1475 LaSalle Avenue

ST. DUNSTAN'S EPISCOPAL CHURCH, CARMEL VALLEY (SD)
28005 Robinson Canyon Rd.

:FESTIVAL BOARD

CYRIL YANSOUNI
President
Retired, Vice President, Hewlett Packard
Pebble Beach

SANDIE BORTHWICK
Retired, Marketing Manager, Capital Insurance Group
Seaside

PETER ALBANO
1st Vice President
Chief Investment Officer, Albano Investment Management
Salinas

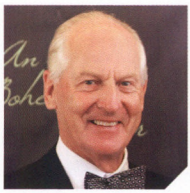
CRISTOFER CABANILLAS
Monterey Private Wealth
Del Rey Oaks

BETSEY H. PEARSON
2nd Vice President
Non-profit consultant
Carmel

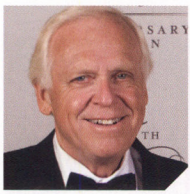
ALAN CARLSON
Retired, Attorney, Special Counsel, Littler Mendelson
Carmel

SUZANNE DORRANCE
Secretary
Photographer
Salinas

PATRICIA EASTMAN
Registered Investment Advisor, retired, Eastman Associates
Carmel

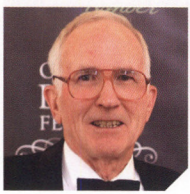


JOHN YOUNG
Treasurer
Retired, Four Seasons Hotels and Resorts
Pebble Beach

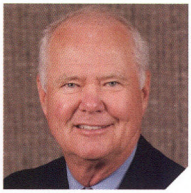


JACK EUGSTER
Retired, Executive VP, Gap, Inc., Chairman and CEO, Musicland Group Inc.
Carmel

BOB AXLEY
Retired, President, Glenhurst Investments, Inc.
Pebble Beach



BOB FLANAGAN
Author, retired professor of Economics, Stanford University
Pacific Grove



RICH GRIFFITH
Retired
Carmel

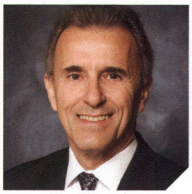
CONNIE HESS
Gala Chair, Architectual Interior Design, Science Buddies CFO
Carmel

DEBORAH HOWITT
Director of Philanthropy, Hospice Giving Foundation
Salinas

NIGEL LOVETT
Retired, investment banker
Monterey

FRANCES LOZANO
Dean, Liberal Arts & Sciences, Gavilan College
Corral de Tierra

KRISTIE LU STOUT
CNN International Anchor/Correspondent
Hong Kong



EDUARDO OCHOA
President, California State University Monterey Bay, former asst. secretary for postsecondary education
Marina

WILLIAM F. SHARPE
Retired, economics professor, University of Washington, UC Irvine, & Stanford University; Nobel Prize in Economics
Carmel

GERALD W. WILLIAMS
Past President, Sysco Food Services
Carmel

Foundation Board

Dave Nee *President*
Peter Albano *Treasurer*
Matt Little *Vice President*
Cyril Yansouni *Secretary*
Susan DuCoeur
Nigel Lovett
Dave Maddox

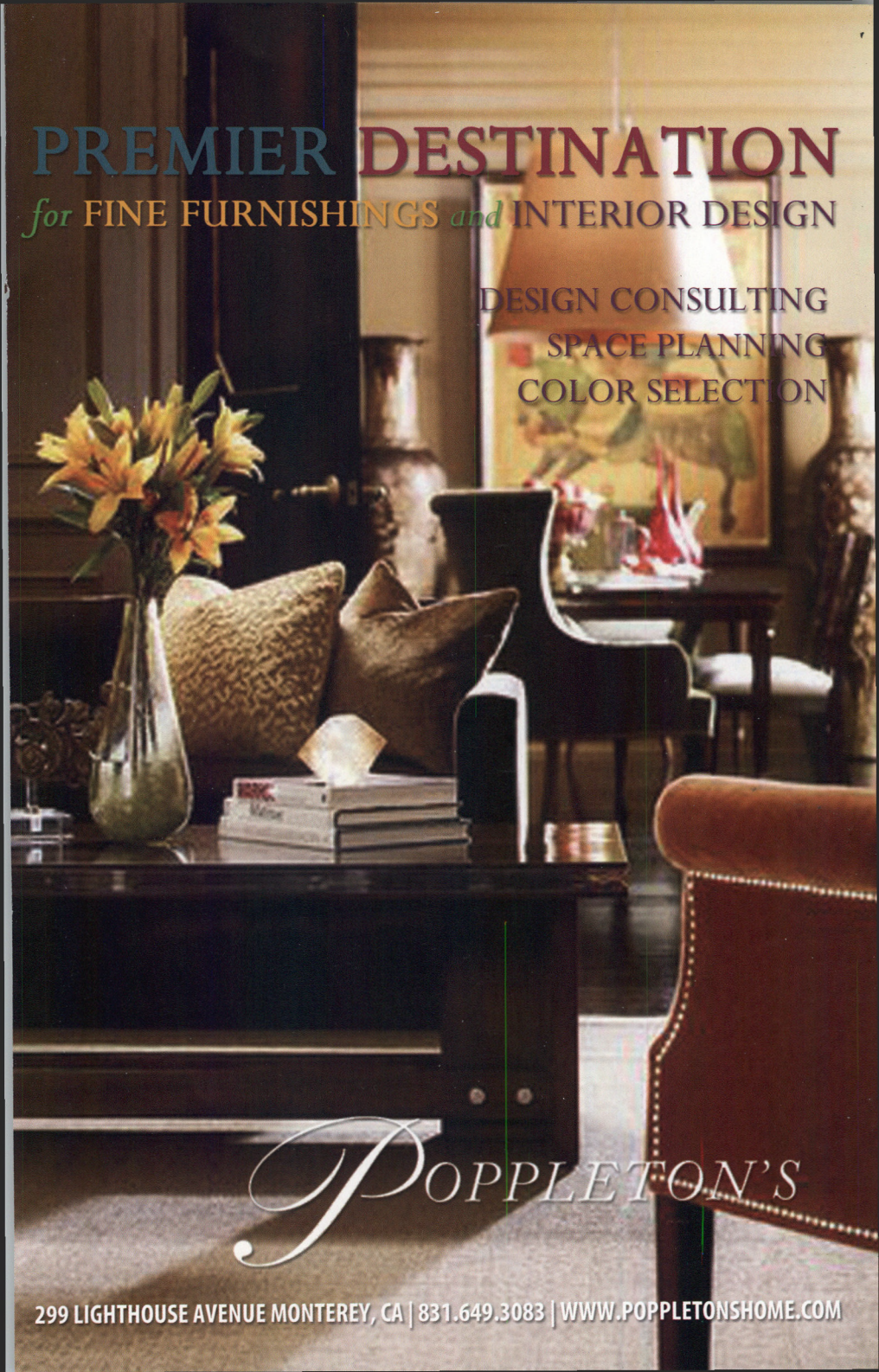
Happy 80 Carmel Bach Festival

The Carmel Bach Festival celebrates 80 years in 2017, and 80 never looked so young.

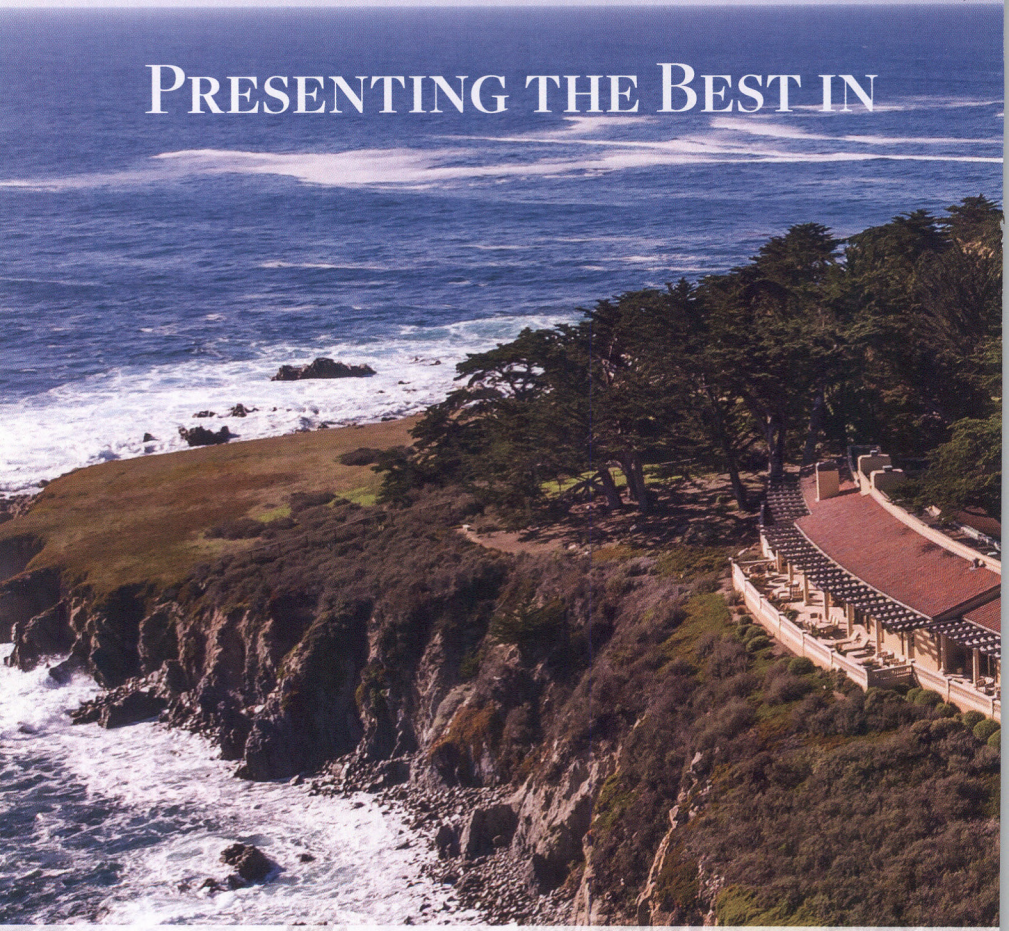
One of the oldest music festivals in the U.S., this thriving organization continues to explore the art and influence of J.S. Bach. The 2017 Festival includes repertoire from nearly 40 composers ranging from Claudio Monteverdi (1567–1643) to Phillip Glass, who in 2017 celebrates the same birthday as the Bach Festival.

The Festival began in 1935 as a four-day series of concerts at the Sunset School Auditorium and the Carmel Mission Basilica under the direction of Ernst Bacon. The Festival's inception coincided with Johann Sebastian Bach's 250th birthday, and founders Dene Denny and Hazel Watrous were guided by the premise that Carmel-by-the-Sea should become the epicenter of world-class music, art and cultural expression. Bach's birthday allowed the founders to use his name to give the new classical music festival a distinctive identity, and while Bach has heavily influenced each season's repertoire selections, the Festival has always sought to perform a wide range of music.

Denny and Watrous were musical producers and owners of the influential Dene-Watrous Gallery. They spearheaded the creation of the Carmel Music Society and its annual concert series in 1927, after booking a few of their own concerts and events in their home and studio on North Dolores Street, and also in the original Golden Bough Theater on Ocean Avenue. With these early events, the two visionary women laid the path for a rich tradition of classical music in Carmel.


PREMIER DESTINATION
for FINE FURNISHINGS and INTERIOR DESIGN
DESIGN CONSULTING
SPACE PLANNING
COLOR SELECTION
POPPLETON'S
299 LIGHTHOUSE AVENUE MONTEREY, CA | 831.649.3083 | WWW.POPPLETONSHOME.COM

Presenting the Best in



– A perennial leader for nearly 30 years, offering deep expertise in the Pebble Beach and Carmel markets and the highest level of professionalism and service.

– Two generations offer a unique perspective on the local markets and communities; we have the team depth to handle the needs of buyers and sellers at a moments notice.

– Cutting edge web site and market reports keeping buyers and sellers well-informed of market trends and off-market possibilities.

Mike Canning
831.596.1171

Jessica Canning
831.238.5535

Nic Canning
831.241.4458

Canning Properties.com

Under the Direction of...

The duo managed theaters and concert series throughout the Central Coast, including California's First Theater. Denny enjoyed a brief career as a concert pianist, and exhibited a progressive spirit in her performances, playing by memory repertoire from composers such as Arnold Schoenberg and Béla Bartók. Watrous was known for her keen design sense.

Happy 80
Carmel Bach Festival

Our Mission

The Festival's mission is to celebrate the works, inspiration and ongoing influence of Johann Sebastian Bach worldwide by immersing audiences in a festival experience integrating music, education and ideas. The Festival seeks to make classical music a more relevant and powerful force in society. It challenges audiences to listen deeply and make music more personal and relevant in their lives.

Dene Denny and Hazel Watrous

"Dene Denny and Hazel Watrous had enormous, generous hearts, great strength of character, and very high standards," said Festival dramaturge David Gordon in his book, *Carmel Impresarios*. "In their work together, they recognized and collaborated with artists in every discipline who shared their mission: to connect with others, to help others to connect with each other, and to create artistic excellence and shared joy."

Over the years, The Carmel Bach Festival grew to a two-week celebration of concerts, recitals, master classes, lectures, and open rehearsals.

In 1938, Gastone Usigli was named music director, leading the Festival until his death in 1956. As his successor, Dene Denny chose Hungarian-born conductor Sandor Salgo. Under Salgo's 36-year leadership, the largely amateur Festival became professional and internationally recognized. Salgo's long tenure at Stanford University created a link between musical sponsorship and the emerging study of historical performance practices and a rediscovery of Baroque music.

When Salgo retired in 1991, Bruno Weil was named the music director. During his 19 years, Weil advanced the Festival's international reputation for artistic excellence and diverse programming and attracted exciting new artists.

Maestro Weil concluded his tenure with the 2010 Festival and was succeeded by Paul Goodwin, one of Europe's most creative conductors.

The "Heralding Trombones," the trombone quartet that served as the forerunner to the Tower Brass.

A Towering Legacy

By Suzanne Mudge

Beauty. Awe. Catharsis. Heart.

For this 32-year veteran, those attributes embody what is collectively known as the *spirit* of Carmel and the Bach Festival – its music, community, location, and *joie de vivre*. There is a shared purpose and evident love for the artistry, vibrancy, and splendor of the music, our musicians, and for our patrons who delight in the process.

That *spirit* that is the Carmel Bach Festival was sown deep within my soul in 1984. I don't feel that old, except for my knees, but looking back at the years that have passed during my tenure causes a great flood of emotion, nostalgia, and joy – mostly joy. Joy, for the many splendid and exhilarating concerts I have had the privilege to perform under brilliant conductors. Joy, for those who make this Festival thrive and the memories of those enduring souls who are no longer with us. Joy, for the force that drives our Festival to prosper, expand its artistic boundaries, and take risks as it evolves in the new century. Joy, for the unparalleled setting of the Carmel Bach Festival on California's wild and wind-swept central coast, perhaps a reflection itself of the nature of music.

My first festival was in 1984. I was one year into building a freelancing career in the SF Bay Area and was called to sub for the Marin Symphony, one of Sandor Salgo's orchestras. Not long after, I received a very formal typewritten letter, signed by Salgo, inviting me to play a five-week summer festival gig in Carmel – a Bach Festival. It turned out that the Festival programmed much more than Bach – lots of Mozart, Brahms, early music, and 20th century composers, too. Of course they needed trombones! And, by the way, the entire brass section participates in Tower Music before every main concert. Three weeks of rehearsing and three weeks of performing, with the third week the overlap of rehearsals and performances, it sounded intense but intriguing, and who could turn down five weeks in foggy Carmel? I accepted the position after I spoke with a college friend in the trumpet section who said, "It's quite a bit of work and exhausting, but also lots of fun – we'll have a blast!" We did.

Happy 80
Carmel Bach Festival

Suzanne Mudge performing with the Tower Brass in her first season with the Bach Festival.

Our Tower Music tradition owes its existence and our debt of gratitude to the multigenerational Stewart family, all of whom performed as a trombone quartet since 1936. Sometime in the 70s-80s, the brass section assumed the mantle of performing this popular and enduring tradition. During my early years, we used to rehearse in the backyard of "Town's End," the home of then Mayor of Carmel, Charlotte Townsend, at the corner of Santa Lucia and San Antonio, as that was where four of our brass players were housed. The neighbors loved it. As the personnel changed in the late 80s, the Maestro asked if the new principal trumpet, Wolfgang Basch, and I "would be so kind" as to organize Tower Music. We did.

In 1997, Executive Director Nana Faridany handed the reins of Tower Music to me.

As our Festival celebrates its 80th year, I am reflecting on the past and present artistic leadership, musicians, and devoted patrons who had a stake in the artistic planning and nurtured this festival into a world-class arts organization. Every artistic director has been different in personality and temperament and I've enjoyed the ride with all three.

Sandor Salgo was warm, grandfatherly, and always took the time to converse in depth with his musicians. He conducted every main concert (six days a week) well into his 80s – what stamina! His Mission concerts were particular standouts as he processed into the Mission basilica with the banners and chorale, wearing a red velvet and ermine robe. Conducting by candlelabra, he created a concert with theatrical flair.

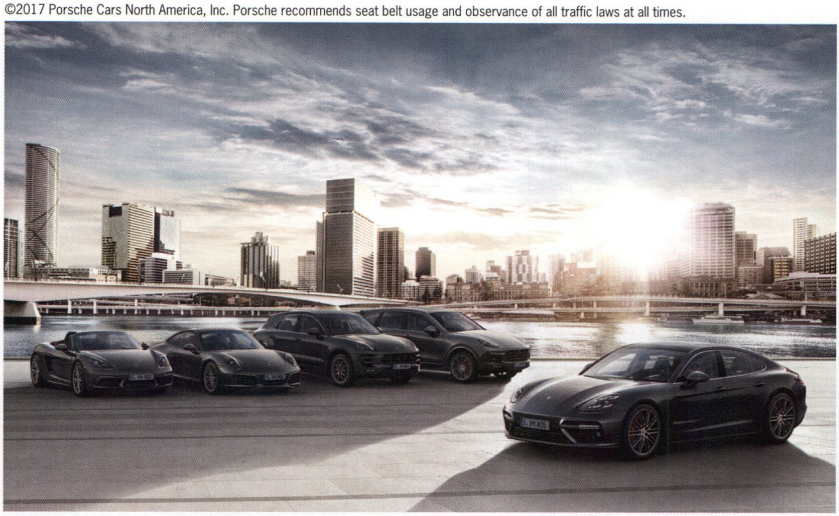
Bruno Weil came on board with concertmaster Libby Wallfisch and within two years, there were sweeping changes in the orchestra and in our performance practice. In addition to our mainstays of Bach and Mozart, we played more Haydn, Beethoven, Mendelssohn, and Stravinsky, and programs were assembled with deep philosophical thought and connectivity.

Our current director, Paul Goodwin, brings adventure, inspiration, and creativity to his programming, whether it's Bach and Baroque music with early instruments, blistering Beethoven tempos, or the infamous musical sandwiches of Bach and contemporary composers. A man with many talents, his energy and zeal artfully brought "Leonard and Rasmus" to life, entertaining audience members at the Family Concerts.

From a 20-something, newbie trombonist in 1984 to the present day, who knew I would end up working as a musician, educator, and now arts administrator, with the Carmel Bach Festival? Every summer, the gig of the Bach Festival was like coming home to family. That family is now a permanent part of my extended family and I am grateful to have come home at last to stay in this area of extraordinary beauty with wonderful, exceptional, and passionate people – working, teaching, and performing in that *spirit* that IS the Carmel Bach Festival. Here's to the next 80 years!

Mudge is the director of community engagement for the Festival, and has performed in the Festival Orchestra for more than 30 years.

©2017 Porsche Cars North America, Inc. Porsche recommends seat belt usage and observance of all traffic laws at all times.



Porsche recommends Mobil 1 and MICHELIN

The dream of the sports car.

Follow your dreams to Porsche of Monterey, where you can experience the full Porsche model line up. Let us help make your sports car dreams a reality with special lease and finance offers from Porsche Financial Services.

Own the Porsche of your dreams today.

Porsche of Monterey
1781 Del Monte Blvd
Seaside CA 93955
(866) 956-3696
www.monterey.porschedealer.com
Showroom Hours M - F 9:00 AM - 6:00 PM
Sat 9:00 AM - 6:00 PM
Sun 11:00 AM - 5:00 PM

PORSCHE

:MEET PAUL GOODWIN

Artistic Director and Principal Conductor

One of Europe's most versatile and creative conductors, Paul Goodwin is now in his seventh season as Artistic Director and Principal Conductor of the Carmel Bach Festival. He is the fifth maestro to hold this position in the organization's distinguished 80-year history.

Based in a leafy village near London, Goodwin's career has taken many twists and turns. Like many British musicians, he was involved in music from an early age as a boy soprano (in the renowned Temple Church Choir in central London) and then oboist. He went to University in Nottingham where he studied composition, analysis and contemporary music, while nurturing his love of conducting and early music. Paul eventually decided to focus on modern and baroque oboe, studying in London, Vienna and Salzburg (with Nikolas Harnoncourt). He became known throughout the world as one of the players in the forefront of the Early Music revival, pushing forward playing standards and researching early music techniques on the oboe from early Baroque repertoire to Wagner and beyond. He still has a collection of 22 diverse oboes and countless reeds!

In his years as a professional oboist, Paul played for most of the great directors in the early music world, performed concertos in the finest concert halls of the world and made many solo and obbligato recordings. All this came to an end when he was offered a number of prestigious conducting engagements and decided to jump fully into his other love, conducting. He traveled to Finland to study with the great conducting teacher Jorma Panula. Subsequently, Christopher Hogwood asked him to be the Associate Conductor of the Academy of Ancient Music, a post he held for 11 years and with whom three recordings were nominated for a GRAMMY in the US and a Gramophone award

in Britain. The English Chamber Orchestra offered him the position of Principal Guest Conductor, a post he held for six years. He also came to the world's attention through masterminding the first-ever staged performances of the *St. Matthew Passion* by Bach with director Jonathan Miller.

His many acclaimed recordings as a conductor include the music of Edward Elgar with the English Chamber Orchestra, Mozart's one act opera *Zaide* with the Academy of Ancient Music, his Handel opera and oratorio recordings with Kammerorchester Basel and several atmospheric CDs of John Tavener's music. He has performed with exciting luminaries in his career such as Kiri Te Kanawa, Joshua Bell, Maria João Pires, Mstislav Rostropovich and Magdelena Kozena.

Paul has a strong association with many orchestras and opera houses in Germany and particularly its fine radio symphony orchestras with whom he is able to indulge his passion for unusual repertoire, interesting juxtapositions of composers, and pairings of old and new music. He has a particularly strong relationship with the Munich Radio Orchestra with whom he has recently recorded two unusual CDs, one, of the famous children's pieces – *Peter and the Wolf and Paddington Bear*, and the other of virtuosic violin music from Brahms to Shostakovich with the emerging star, Charlie Siem.

Elsewhere he has conducted many national orchestras including those of Spain, Belgium, France, Scotland, Poland, Taiwan, Sweden, and Finland, plus many national chamber orchestras. In the United States, his credits include guest conducting appearances with the Baltimore Symphony, Minnesota Orchestra, the Seattle Symphony, the National Symphony in Washington, DC, the Philadelphia Orchestra, the San Francisco Symphony, The Utah Symphony, the Milwaukee Symphony, the New World Symphony, the Saint Paul Chamber Orchestra and the Handel and Haydn Society in Boston. In the UK, he has conducted the BBC Symphony, the Hallé, BBC Philharmonic, The Scottish National and the Scottish Chamber orchestras and many others.

In recognition of his exceptional artistic service to the performance works by Handel, Goodwin was awarded the prestigious Handel Prize in 2007 from the city of Hallé in Germany (Handel's birthplace). His dedication to education and outreach has inspired him to work with the National Youth Orchestras of the Netherlands, Germany, Italy and Spain, the Britten-Pears Orchestra, the European Union Baroque Orchestra and the orchestras of the Royal College and Royal Academy of Music in London as well as the Royal Conservatory in The Hague.

"JS Bach is the most timeless of composers and the least egotistical. His music has always been influential throughout the world and continues to be today. The combination of simplicity and great depth appeals to everybody whatever creed or musical taste."

Paul loves to conduct opera, but because of family commitments he only takes occasional offers. He has worked in the Royal Opera houses in Spain and Portugal, the Hungarian National Opera, and the National Opera houses in Scotland, Wales and Belgium, the National Theatre in England, the Komische Oper in Berlin, the Sydney Opera House in Australia, as well as at the Brooklyn Academy of Music in New York. This year he was in the Stadt Theatre in Karlsruhe, Germany, performing Handel's *Riccardo Primo*, having recorded it for Harmonia Mundi.

Paul resides in Surrey, to the west of London, with his wife, Helen (a former professional cellist, now an architect), and their three children: Holly, Tom, and Barnaby.

Sponsored by: James and Diana Fraser, Robert Lyle, Claudine Torfs

:ARTISTIC LEADERSHIP

ANDREW MEGILL
Associate Conductor; Director of Chorale and Chorus
Andrew Megill is Chorusmaster for the Montreal Symphony Orchestra, Artistic Director of Fuma Sacra, and Professor of Conducting and Director of Choral Activities at the University of Illinois, where he leads the oldest doctoral program in choral conducting in North America.

Megill frequently collaborates with the world's leading orchestras and conductors. He made his debut conducting the Montreal Symphony Orchestra in 2014, and has prepared choirs for performances of the Cleveland Orchestra, Dresden Philharmonie, Montreal Symphony, National Symphony, and New York Philharmonic.

Megill is especially admired for his performances of Baroque choral works. He regularly collaborates with leaders in the field of historically-informed performance, including Masaaki Suzuki, Ton Koopman, Paul Goodwin, and Bruno Weil. He previously served as Music Director of the Masterwork Chorus and Orchestra, Chorusmaster for the Spoleto Festival USA, and Associate Professor at Westminster Choir College. He has guest conducted for the Yale Institute of Sacred Music, Emmanuel Music (Boston), the Juilliard Opera Center, TENET vocal ensemble, Piffaro, Rebel, Sinfonia NYC, the Sebastians, and the Trinity Baroque Orchestra.
Sponsored by: Gail and Stan Dryden, Denise Foderaro and Frank Quattrone

PETER HANSON
Concertmaster; Director of Monday Main Concert
As a young violinist, Peter played with the Academy of St. Martin-in-the-Fields, The London Chamber Orchestra, The London Sinfonietta and other London orchestras. He also formed the Hanson String Quartet.

In 1989, he became concertmaster for the English Concert conducted by Trevor Pinnock. He also was concertmaster for Roger Norrington and the Orchestra of the Age of Enlightenment. He formed the Eroica Quartet with colleagues from the world of period instrument performance.

Harmonia Mundi released the Eroica Quartet's recordings of the Mendelssohn, Schumann and some of the Beethoven quartets, as well as the Ravel and Debussy quartets.

He has traveled abroad with the Mahler Chamber Orchestra with Daniel Harding, Les Musiciens du Louvre with Marc Minkowski, L'Orchestre des Champs-Elysées and La Chambre Philharmonique.

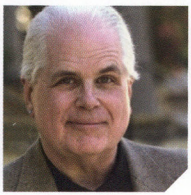
Hanson has been the concertmaster for Sir John Eliot Gardiner's Orchestre Revolutionaire et Romantique for 25 years.
Sponsored by: Roberta and David Elliott, Dr. Ise Kalsi, Edie and Lamont Wiltsee

ANDREW ARTHUR
Principal Keyboard; Director of Twilight in the Cathedral
A native of the UK, Andrew Arthur enjoys a fine reputation as a conductor, keyboard soloist, ensemble player and teacher of exceptional versatility. He combines these disciplines with his principal position as Fellow and Director of Music at Trinity Hall, Cambridge where he is also an Affiliated Lecturer in the University's world-renowned Faculty of Music.

An acknowledged specialist in the Baroque and Classical periods, Andrew has appeared at many prestigious international festivals and holds the positions of Associate Director of The Hanover Band, Principal Guest Conductor of the Euterpe Baroque Consort in Belgium and Musical Director of his own period-instrument ensemble and vocal consort, Orpheus Britannicus.

Andrew's solo recordings encompass keyboard repertory spanning over 350 years. He works throughout the academic year training the Organ Scholars and conducting the Chapel Choir at Trinity Hall. For further information, please visit *www.andrewarthur.com*.

Sponsored by: Mary Pat and Richard McCormick



DAVID GORDON

Dramaturge; Adams Master Class Director

Now in his 29th season, David made his Festival debut in 1983 as the Evangelist in Bach's *St. John Passion* and has appeared as tenor soloist in more than 80 Festival concerts. In addition, he has been guest artist with virtually every leading North American symphony orchestra, and with other prestigious orchestras and festivals on four continents. A renowned Bach interpreter, he has sung at all the major North American Bach Festivals, and at Bach festivals in Europe, South America, and Japan.

David's recent book, *Carmel Impresarios*, is the definitive history of the Festival and its founders, and paints a vivid and detailed picture of the musical scene in early Carmel. *www.spiritsound.com*.

Sponsored by: Helen Breck, Betsy and Robert Sullivan

SUZANNE MUDGE

Tower Music Director; Trombone

Suzanne joined the Bach Festival's administrative staff in 2015 as Director of Community Engagement. This is her 32nd year with the Festival. In addition to playing trombone and sackbut in the orchestra, she directs Tower Music and community outreach concerts, and is the music librarian. Sue created *The Epic Adventures of Leonard and Rasmus* in 2014, a family series of fun, interactive, and educational concerts. Sue coaches the Youth Music Monterey Brass, maintains a private teaching studio, and conducts clinics and brass coaching in area schools. Her previous work includes being a freelance performer and educator in the Bay Area for more than 20 years and teaching at Central Oregon Community College in Bend, Oregon, where she also performed with the Central Oregon Symphony, Eugene Symphony, and Bend Brass Quintet. Sue was raised in Laguna Beach, has a B.M. from the UOP Conservatory of Music and a M.M. from The University of Arizona.

Sponsored by: Dr. Ise Kalsi, Dick and Shipley Walters

ALLEN WHEAR

Chamber Concert Director; Principal Cello

Allen is Associate Principal Cellist of Tafelmusik Baroque Orchestra and Artistic Director of Baltimore's Pro Musica Rara. He performs with the Hammer Clavier Trio and has appeared as soloist with Tafelmusik, the Brandenburg Collegium, and the Charleston Symphony, among others. He teaches baroque cello at the University of North Texas in Denton and has given master classes at universities across North America. A graduate of the New England Conservatory and the Juilliard School, he also holds a doctorate from Rutgers. His orchestral composition *Short Story* was commissioned and premiered by Tafelmusik. His recording credits include Sony, Virgin, Musical Heritage, Naxos, and Deutsche Harmonia Mundi.

Sponsored by: Roberta and David Elliott, Jinah and Nigel Lovett

Ultimately, it's your experience that matters.

To be sure, we're proud of our 29 years of experience in senior living. But, to us, what really matters is your experience at our communities.

We do everything with that idea clearly in mind.

So, go ahead, enjoy yourself with great social opportunities and amenities. Savor fine dining every day. And feel assured that assisted living services are always available if needed.

We invite you to experience The Park Lane for yourself at a complimentary lunch and tour. Please call 831.204.1884 to schedule.

INDEPENDENT & ASSISTED LIVING
MEMORY CARE

200 Glenwood Circle
Monterey, CA • 831.204.1884
TheParkLaneMonterey.com

THE PARK LANE

RCFE# 275294322

LLOYD'S SHOES
CARMEL

Ocean @ Dolores
831.625.1382
Lloydsshoes.com

PINE INN
CARMEL-BY-THE-SEA

Experience our full service historic hotel in downtown Carmel

Ocean Avenue
& Monte Verde
Carmel, CA 93921
(800) 228-3851
www.pine-inn.com

Tally Ho inn

Enjoy newly renovated ocean view rooms with plasma TVs, fireplaces and jacuzzi tubs

Monte Verde at Sixth
Carmel, CA 93921
(800) 652-2632
www.tallyho-inn.com

ADMINISTRATIVE STAFF

STEVE FRIEDLANDER
Managing Director

- Steve came to Bach Festival in 2015 as General Manager. He ascended to the role of Managing Director in September 2016.
- He was previously the Managing Director of Artistic Operations of the Grand Teton Music Festival with responsibility for the administration of the music program, musician's housing, facilities, and education and outreach.
- Previously, he was Production Manager of Mercury Baroque (Houston), Executive Director of the Bach Society Houston, and president of Houston Boychoir, Inc.
- Steve had a long career as a finance originator for large capital projects in the energy sector for companies such as Bankers Trust Co., Combustion Engineering, ABB Project & Trade Finance (USA), Public Service Enterprise Group, and Reliant Energy. He holds a B. S. in Economics from the Wharton School, University of Pennsylvania, and an M. B. A. from the Columbia University Graduate School of Business.

SUZANNE MUDGE
Director of Community Engagement/ Music Librarian
See page 25 for bio.

SCOTT SEWARD
Director of Marketing and Communications

- Scott came to the Festival after a 13-year career with the Northern California Golf Association where he was director of communications and marketing and editor of *NCGA Golf*.
- Previously, he was a high school band and orchestra director for 10 years in his native Cincinnati, Ohio.
- Scott plays trumpet professionally, including with the Monterey Pops!, and other groups. He currently serves on the board of directors of the Monterey Pops! and as assistant conductor of the Pacific Grove Pops.
- Scott has a Bachelor of Music from the University of Cincinnati College-Conservatory of Music, summa cum laude, and a Master's in Education from Xavier University. Scott and his wife Laurie live in Pacific Grove.

JULIE LIM
Box Office Manager

- Julie was a CEO in restaurant management in the San Francisco Bay Area.
- In 2013, she volunteered in the Box Office of the Carmel Bach Festival and then joined the team as Box Office Manager.
- Julie brings with her a strong business background and a love of music from around the world, having been born in Japan and lived in Iran, Turkey, and Singapore.
- Julie received her B.S. in Nutrition Science from UC Davis and began work as a dietician in Napa Valley. Outside of the Festival, Julie enjoys riding her horse and competing in Dressage.

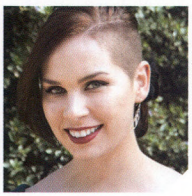
AVERY GOULD
Development and Marketing Coordinator

- Avery grew up in the suburbs of Sacramento and moved to the Monterey Peninsula for college.
- She has lived here for six years and has become an expert on all the good hiking trails.
- Avery is an alumnus of the CBF CSUMB fellowship program. She graduated in May 2015 with a degree in Visual and Public Art. After spending the summer traveling Southeast Asia, Avery returned to the Festival to help the organization develop strong partnerships with donors and local communities.

OLIVIA COLOMBO
Development and Marketing Coordinator

- Olivia grew up in Winters, California and holds a Bachelor's of Science degree in Kinesiology from Sonoma State University.
- She was raised in Waldorf education that cultivated intellectual, practical and artistic development.
- In her spare time she enjoys horseback riding, Pilates and knitting.

LAUREN GUTIERREZ-BROWN



Associate

- Lauren is a Central Coast native with a background in vocal arts and an A.A. in Music from Cabrillo College in Santa Cruz.
- She will graduate from Cal State Monterey Bay with a B.A. in Integrated Special Studies in spring 2018.
- Lauren is thrilled to be working in a community which embraces the arts and the coastal environment. When she is not working on administration and marketing projects, she watches for all the dogs that walk by our office.

KERSTIN HOLMES
Housing Associate

- Kerstin joined the Festival as a volunteer in 2013 and was hired as a seasonal employee shortly after.
- Kerstin has worked as a volunteer, assistant box office manager, event production, and general administrative support and coordination.
- She was hired recently as an Associate presently assigned to the housing acquisition and assignment process.
- In her free time, Kerstin loves spending time in the great outdoors, travelling, painting and photographing.

PHILIP WOOD
Accountant

- Phillip joined the Festival in late 2016.
- He began his career as a CPA and has been in business for the last 15 years. He has held executive positions in non-profit agencies.

SUPPORT STAFF

Sato Terian, *Box Office Assistant*
Shelby Siano, *Event Assistant*
Keitlinn O'Boyle, *Event Assistant*

: FESTIVAL PRODUCTION STAFF

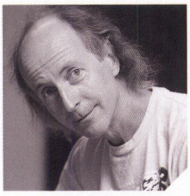
KRISTIN ORLANDO
Production Manager
- Second season as Bach Festival Production Manager
- Formerly Production Stage Manager with Carolina Ballet and Wolf Trap Opera.
- Holds a Bachelor of Arts degree from University of California, Davis.

Sponsored by: Sandie Borthwick and Gloria Souza, Nancy and William Doolittle

JULIA TYSON
Assistant Production Manager
- Bach Festival first season
- Recent engagements include Fort Worth Opera, Carolina Ballet and Tulsa Opera.
- Graduate of Guilford College

AZRA KING-ABADI
Lighting Designer
- First season as Bach Festival Lighting Designer
- Currently designs for the Los Angeles Philharmonic at the Disney Concert Hall.
- Has designed for the LA Opera, Hawaii Performing Art Festival, Ojai Youth Opera, Opera Santa Barbara and Long Beach Opera.

The Carmel Bach Festival is grateful to Leslie and Robert Mulford for their generous support of each member of the production staff.



CAREY BEEBE
Harpsichord Technician
- Carey is probably the most traveled and best-known Australian harpsichord maker. After a music degree and three performance diplomas he became interested in harpsichord construction, and trained at the prominent American workshop of *D. Jacques Way*.
- In 1982 he was made the youngest-ever International Agent for *Zuckermann Harpsichords Inc.*, and since 1999 has worked exclusively with Marc Ducornet and The Paris Workshop.
- Carey has scrutinized original instruments in museums and private collections, and maintained or prepared instruments for concerts, broadcasts or recordings on six continents. He has gained considerable expertise in the problems of maintaining early keyboard instruments under adverse conditions.

Sponsored by: Christine and Jerry Baker, Nancy Jones

Production technical and backstage staff is comprised of members of the International Alliance of Theatrical Stage Employees Local 611.

MARCHESA JEWELRY

Think Outside the Bachs

Asscher Cut 7.30ct.

Shops at the Lodge Pebble Beach

831-625-3129

:VOCAL SOLOISTS

MHAIRI LAWSON
Soprano
Mhairi Lawson returns for her second Carmel Bach Festival season after a stellar debut in 2016, where she memorably performed Villa-Lobos' *Bachianas brasileiras No. 5* among other highlights. While a student at the Guildhall School of Music, Mhairi won the International early Music Network Young Artists Prize, which led to her first recording. As a soloist, Mhairi has performed in opera houses and concert halls worldwide such as the English National Opera, the Gabrieli Consort and the Scottish Chamber Orchestra.
Sponsored by: Dr. Ise Kalsi, John and Diane Young

MINDY ELLA CHU
Mezzo-Soprano
Mindy Ella Chu makes her Bach Festival debut this year. She made her solo debut last year in Japan, France and the UK. Recent solo highlights include Haydn's *Nelson Mass*, Handel's *Messiah* and Rutter's *Magnificat*, and a tour to Europe, where Chu was heard in Beethoven's Mass in C with the Yale Schola Cantorum and Juilliard415. Chu has performed with the American Bach Soloists, London Philharmonia Orchestra, Yale Choral Artists, Cappella SF, San Diego Lyric Opera, and the San Francisco Symphony Chorus. She was a scholarship winner of the San Diego Musical Merit Foundation Auditions, first-place prizewinner of the Virginia and Susan Hawk Auditions, and San Diego Choral Club Competition. Chu is a graduate of the Yale Institute of Sacred Music's Master in Music program in Early Music, Oratorio and Chamber Ensemble.
Sponsored by: Wayne and Joan Hughes

THOMAS COOLEY
Tenor
Minnesota-born tenor Thomas Cooley has established a reputation on both sides of the Atlantic–and beyond–as a singer of great versatility, expressiveness, and virtuosity. Cooley studied at DePauw University, the University of Minnesota and the Richard Strauss Conservatory. This season marks Thomas' sixth in Carmel; in 2016 he performed the title role in Mozart's *Idomeneo*.
Sponsored by: Arnold and Dianne Gazarian, Didier LeGall

DASHON BURTON
Bass-Baritone
Dashon Burton returns to the Carmel Bach Festival in 2017. Burton was a soloist in 2014–2015, and previously a member of the Chorale. He is a native of the Bronx, New York. Praised for his "nobility and rich tone," (*New York Times*) and his "enormous, thrilling voice seemingly capable ... [of] raising the dead" (*Wall Street Journal*), Burton has appeared in both the Brahms *Requiem* and Beethoven 9 with Franz Welser-Möst and the Cleveland Orchestra. He graduated from the Oberlin College Conservatory of Music. In 2009, Burton entered Yale University's Institute of Sacred Music, where he studied vocal literature.
Sponsored by: Dr. Ise Kalsi, Victoria Slichter, Elizabeth Sosic

PAUL MORELLI

THE HOUSE OF PAUL MORELLI EST. 1981

Augustina's

Ocean Avenue Carmel-by-the-Sea, CA 93921

831.624.2403 www.augustinaleathers.com

: FESTIVAL PERFORMERS

Orchestra

Strings : Violin
- Peter Hanson, *Concertmaster*
- Emlyn Ngai, *Associate Concertmaster*
- Cynthia Roberts, *Principal 2nd Violin*
- Patricia Ahern, *Associate Principal 2nd Violin*
- Tatiana Daubek
- Ann Kaefer Duggan
- Evan Few
- Elizabeth Stoppels Girko
- Naomi Guy
- Marika Holmqvist
- Edwin Huizinga
- Johanna Novom
- Adriane Post
- Amelia Roosevelt
- Joseph Tan
- Gabrielle Wunsch

Strings : Viola
- Patrick G. Jordan, *Principal*
- Karina Schmitz, *Associate Principal*
- Sarah Darling
- Meg Eldridge
- Kyle Miller

Strings : Cello
- Allen Whear, *Principal*
- Margaret Jordan-Gay, *Associate Principal*
- Paul Rhodes
- Timothy Roberts
- Ezra Seltzer

Strings : Double Bass
- Jordan Frazier, *Principal*
- Derek Weller, *Associate Principal*
- Bruce Moyer

Strings : Theorbo/Archlute/Harp
- Daniel Swenberg
- Karen Kirk Thielen

Woodwinds : Flute
- Robin Carlson Peery, *Principal*
- Dawn Loree Walker
- Teresa Orozco

Woodwinds : Baroque Flute
- Stephen Schultz

Woodwinds : Oboe
- Gonzalo X. Ruiz, *Principal*
- Ellen Sherman
- Peter Lemberg

Woodwinds : Clarinet
- Erin Finkelstein, *Principal*
- Mara Plotkin

Woodwinds : Bassoon
- Dominic Teresi, *Principal*
- Britt Hebert
- David Granger

Brass : Horn
- Meredith Brown, *Principal*
- Paul Avril
- Alicia Mastromonaco
- Alex Camphouse
- Jeffrey Fowler

Brass : Trumpet
- Robert Farley, *Principal*
- Dominic Favia
- Leonard Ott

Brass : Cornetto
- Alexandra Opsahl

Brass : Trombone
- Bruce Chrisp, *Principal*
- Suzanne Mudge
- Wayne J. Solomon
- David Ridge

Brass : Tuba
- Forrest Byram

Timpani and Percussion
- Kevin Neuhoff, *Principal*
- Timothy Dent
- Frank Wyant

Keyboards
- Andrew Arthur, *Principal*
- Keenan Roberts Boswell
- Dongsok Shin
- Gwendolyn Toth

Soloists

- Mhairi Lawson, *soprano*
- Mindy Ella Chu, *mezzo-soprano*
- Thomas Cooley, *tenor*
- Dashon Burton, *bass-baritone*

Chorale

Soprano
- Estelí Gomez
- Linda Lee Jones
- Christina Kay*
- Rebecca Mariman
- Jennifer Paulino
- Molly Quinn
- Melanie Russell

Mezzo-Soprano
- Kathleen Flynn
- Alyson Harvey
- Elizabeth Johnson Knight
- Kim Leeds*
- Alice Kirwan Murray
- Patricia Thompson

Counter Tenor
- Jay White

Tenor
- Timothy Hodges
- Owen McIntosh
- Scott Mello
- Jos Milton
- Stephen Sands
- Gene Stenger*
- David Vanderwal

Baritone/Bass
- Elijah Blaisdell*
- Charles Wesley-Evans
- Jeffrey Fields
- Timothy Krol
- David Newman
- Paul Speiser
- Jonathon Woody

** Virginia Best Adams Masterclass Fellows*

Volunteer Chorus

Soprano
- Jenna DeDominici
- Elaine DeMarco
- Jody Lee
- Marilyn Maxner
- Carolyn Mazenko
- Leslie Mulford
- Alli Preece
- Sandy Pratt
- Tamara Sommerville
- Cynthia Stormer

Mezzo-Soprano
- Eleanor Bennett-White
- Phyllis Edwards
- Uta Francke
- Susan Hocevar
- Mary Claire Martin
- Cam McAra
- Susan Mehra
- Susan Meister
- Kellie Morgantini
- Jean Widaman
- Peg Wittrock

Tenor
- Mary Forbord
- John Koza
- Jonathan Morgadinho
- Otto Neely
- Mark Stevens
- David Wittrock

Baritone
- John Castagna
- Jeff DeMarco
- John Heyl
- Frank Raab

Piano/Accompanist
- Lucy Faridany

Assistant Conductor of the Chorus
- John Koza

Aabha Indian Cuisine
Authentic, Aromatic, Fresh Indian Delicacies

OPEN DAILY
Barnyard Shopping Village
3690 The Barnyard Unit F14
Carmel, California
831-250-5940
chef@aabhaindian.com

Owner and Executive Chef with over twenty years of culinary experience in India and California.

Bhupender Singh

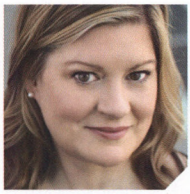
: FESTIVAL ORCHESTRA

Violin

PETER HANSON, *Concertmaster*
See page 24 for bio.

EMLYN NGAI
Associate Concertmaster
- Bach Festival musician for 16 seasons
- Director of Festival's Circle of Strings training program
- Teaches violin, chamber music and performance practice at the Hartt School of Music
- Holds degrees from McGill University, Oberlin College Conservatory, and the Hartt School

Sponsored by: Frances Lozano



CYNTHIA ROBERTS
Principal Second Violin
- Bach Festival musician for 21 seasons
- Faculty member of the Juilliard School for the last eight years
- Cynthia also teaches at the University of North Texas and the Oberlin Baroque Performance Institute.
- Her recording credits include Sony, Analekta, and Deutsche Harmonia Mundi.

Sponsored by: Susan DuCoeur

PATRICIA AHERN
Associate Principal Second Violin
- Bach Festival musician for nine seasons
- Patricia holds degrees from Northwestern University (B.M., B.A.), Indiana University (M.M.) and has completed studies at Schola Cantorum Basiliensis in Basel, Switzerland.
- She has taught Baroque violin at the Freiburg Conservatory in Germany, Oberlin's Baroque Performance Institute and Tafelmusik's Baroque Summer Institute. She performs with the Tafelmusik Baroque Orchestra.

Sponsored by: Rich and Nancy Griffith

TATIANA DAUBEK
- Bach Festival musician for two seasons
- Tatiana plays regularly with period instrument ensembles and orchestras including Bach Vespers Holy Trinity, the Handel and Haydn Society, Musica Angelica/Wiener Akademie, New York Baroque Inc., and Trinity Baroque Orchestra.
- Daubek holds a Bachelor of Music from the University of North Texas, a Master of Music from Boston University as well as a Master of Music in Historical Performance from The Juilliard School.

Sponsored by: Mary and Gerald Bock, Suzanne Dorrance, D.C. Willetts

ANN KAEFER DUGGAN
- Bach Festival musician for 17 seasons
- Ann plays with the Haymarket Opera Company, Belle Voce, Baroque Band and Chicago Sinfonietta and teaches at Trinity International University.
- Ann is a graduate of Roosevelt University and the University of Michigan.

Sponsored by: Dr. Lawrence and Mrs. Joan Zaslow, Edie and Lamont Wiltsee

EVAN FEW

- Bach Festival musician for 11 seasons
- He is a core member of Apollo's Fire; principal, frequent soloist, and artistic administrator of the Atlanta Baroque Orchestra; frequent collaborator with Bach Collegium Japan and Chatham Baroque; and co-founder of Frontera, a Baroque quartet based in Mexico City.
- Evan holds degrees from Oberlin (B.M., violin, and M.M., historical performance) and Koninklijk Conservatorium Den Haag (M.M., baroque violin).

Sponsored by: Donald Fennell, Arnold and Dianne Gazarian, The Christopher and Jeanne Lavagnino Charitable Trust, Leslie and Robert Mulford, Jenny and Tim Smucker

ELIZABETH STOPPELS GIRKO

- Bach Festival musician for 25 seasons
- The Grand Rapids, Michigan native performs with the San Antonio and Austin Symphonies.
- She received degrees from the Oberlin Conservatory and the Eastman School of music (M.M.) and is on the faculty of Our Lady of the Lake University in San Antonio.

Sponsored by: George and Martha Ann McGonigle, Sharon and Stan Meresman, Joel and Bonni Weinstein

NAOMI GUY

- Bach Festival musician for 12 seasons
- Naomi plays regularly with the Vancouver Symphony and also performs with the Pacific Baroque Orchestra and Early Music Vancouver.
- She holds a Master's Degree from Oberlin Conservatory and a Bachelor's degree from the University of Minnesota.

Sponsored by: Gary and Carolyn Bjorklund, Shelley and Cris Cabanillas

MARIKA HOLMQVIST

- Bach Festival musician for 11 seasons
- She is concertmaster and/or principal for Trinity Wall Street Baroque Orchestra (NYC), Spire Ensemble (KC), Hallgrimskirkja International Baroque Orchestra, and Barocco Boreale among others. She is also a member of the Franklin Quartet in Philadelphia.
- Marika has teaching experience at Cornell, Harvard, Rutgers and the Novia University of Applied Sciences (Finland) and has more than 20 Baroque recordings including a Grammy nomination.
- She holds two M.M. Degrees from The Hague Royal Conservatory: Baroque Violin Performance and Baroque Violin Pedagogy.

Sponsored by: Esther and Jerram Brown, Jenny and Tim Smucker

EDWIN HUIZINGA

- Bach Festival musician for 12 seasons
- The Toronto native is featured in two Foyer concerts and the Thursday July 20 main concert. He has traveled the world performing with Baroque, folk, rock, contemporary, classical, improvising, jazz, and Celtic musicians.
- Edwin holds degrees from the Oberlin Conservatory and the San Francisco Conservatory.

Sponsored by: Sharon and James Chibidakis, Camie and Jack Eugster, Arnold and Dianne Gazarian, Leslie and Robert Mulford, Joanne Taylor Johnson, Jenny and Tim Smucker

:FESTIVAL ORCHESTRA (CONT.)

JOHANNA NOVOM

- Bach Festival musician for eight seasons
- Johanna was a first-prize winner of the American Bach Soloists' Young Artists Competition in 2008. She is the associate concertmaster of Apollo's Fire and the Cleveland Baroque Orchestra. She is also a member of the Diderot String Quartet.
- She is based in Brooklyn, NY and has a Master's degree from the Oberlin Conservatory.

Sponsored by: Sharon and Stan Meresman, Dr. Jesse and Carol Kahn

ADRIANE POST

- Bach Festival musician for seven seasons
- Adriane is a founding member of Diderot String Quartet and ACRONYM Ensemble.
- She is concertmaster of the National Cathedral Baroque Orchestra, Assistant Principal in Apollo's Fire and a tenured member of Handel and Haydn Society Orchestra.

Sponsored by: Camie and Jack Eugster, Jane and Timothy Sanders

AMELIA ROOSEVELT

- Bach Festival musician for 11 seasons
- Amelia is a founding member of Repast Baroque Ensemble, which performs in New York and tours nationally. She performs with the Trinity Baroque Orchestra, the Washington National Cathedral Baroque Orchestra, the Aradia Ensemble, and the American Classical Orchestra.
- A New York City native, Amelia holds degrees in violin performance from Stony Brook University, the Manhattan School of Music, and the Sweelinck Conservatory in Amsterdam.

Sponsored by: Dr. Ise Kalsi

JOSEPH TAN

- Bach Festival musician for 19 seasons
- Joseph is based in the Netherlands since 1997 and is a member of the Amsterdam Baroque Orchestra, Anima Eterna Brugge, La Chambre Philharmonique, and Les Musiciens du Prince (Monaco).
- Joseph received a Bachelor of Music degree in modern violin from the University of Texas at Austin and studied Baroque violin at the Oberlin Conservatory, where he earned a Master of Music degree. He also studied at the Royal Conservatory, The Hague.

Sponsored by: Arnold and Dianne Gazarian, Jenny and Tim Smucker

GABRIELLE WUNSCH

- Bach Festival musician for 14 seasons
- Gabrielle has performed chamber and solo programs at the Utrecht, Barcelona, and Göttingen festivals, and was a prize winner in the 2010 Premio Bonporti International Baroque Violin Competition in Rovereto, Italy.
- She plays with Voices of Music, Philharmonia Baroque Orchestra, Göttingen Händel Festspiele, B'Rock, and Archetti. On her modern violin she plays with the Santa Rosa, Marin, and Fresno Symphonies.
- Gabrielle holds degrees from Eastman School of Music (B.M.) and Stony Brook University (M.M.), as well as a B.M. and M.M. in Baroque violin from the Royal Conservatory of The Hague.

Sponsored by: Kocek Jeweler, Inc., Sharon and Stan Meresman, Studio Schicketanz

Viola

PATRICK G. JORDAN
Principal
• Patrick has been principal violist of the Bach Festival Orchestra since 2006.
• He performs with Tafelmusik in Toronto, where he met his wife (and fellow Bach Festival musician), cellist Margaret Gay.
• Patrick attended the New England Conservatory and studied with Walter Trampler and Eugene Lehner.
Sponsored by: Sharon and Stan Meresman, Karen Stuart Nelson, Paula Robichaud

KARINA SCHMITZ
Associate Principal
• Bach Festival musician for 13 seasons
• Karina is principal viola with Apollo's Fire, principal second violin with Tempesta di Mare, and a founding member of the 17th-century period ensemble, ACRONYM.
• She received a Master of Music degree from the New England Conservatory and a Bachelor of Music from the Cleveland Institute of Music.
Sponsored by: Richard and Barbara Barlow, Camie and Jack Eugster, Paula Robichaud

SARAH DARLING
• Sarah plays viola and violin with Boston Baroque, Musicians of the Old Post Road, Gut Reaction, Musical Offering, Les Bostonades, and the Harvard Baroque Chamber Orchestra.
• She studied at Harvard University, the New England Conservatory and in Amsterdam and Freiburg.
Sponsored by: Paula Robichaud

MEG ELDRIDGE
• Bach Festival musician for many seasons
• She performs with the Marin and Santa Rosa Symphonies, and Philharmonia Healdsburg. She also plays with the Archangeli Baroque Strings, Marin Baroque, Magnificat, and with the Marin String Quartet. She teaches violin and viola at the Marin Waldorf School and at the Branson School.
• Meg studied at the University of Michigan, the Manhattan School of Music and the San Francisco Conservatory of Music.
Sponsored by: Jean Brenner, Betsey and Steve Pearson, Edie and Lamont Wiltsee, Paula Robichaud

KYLE MILLER
• Bach Festival musician for three seasons
• Kyle's home base is New York City, and he is a founding member of ACRONYM, Diderot String Quartet, and New York Baroque Incorporated.
• Kyle studied at the New England Conservatory, the Eastman School of Music, and The Juilliard School, the last at which he earned master's degrees in both viola performance and historical performance.
Sponsored by: Kayla Kennedy, Gary and Judy Logan

:FESTIVAL ORCHESTRA (CONT.)

Cello

ALLEN WHEAR, *Principal*
See page 25 for bio.

MARGARET JORDAN-GAY
Associate Principal

- Bach Festival musician for 12 seasons
- Margaret performs regularly with the Tafelmusik Baroque Orchestra, Toronto Symphony, Opera Atelier, Baroque Music beside the Grange, Eybler Quartet, and Ensemble Polaris and is the artistic director of the Gallery Players of Niagara.
- Margaret is a graduate of the University of Toronto (M.M.) and Boston University (B.M.).

Sponsored by: Mag Dimond, Karen Stuart Nelson, Judi and Dave Zaches

PAUL RHODES

- Bach Festival musician for 27 seasons
- Paul is a member of Oakland Symphony and has performed with San Antonio Symphony, Orchestra of Santa Fe, Brandywine Baroque, Rheinische Philharmonie, New Century Chamber Orchestra, Sacramento Symphony, Earplay, San Jose Symphony, Santa Cruz Baroque Festival, Austin Lyric Opera, and the Monterey Symphony.
- Paul holds degrees from Dominican College (B.A.), and the University of Texas at Austin (M.M.).

Sponsored by: Cynthia Benson, Carol and Don Hilburn

TIMOTHY ROBERTS

- Bach Festival musician for 11 seasons
- Timothy was founder, artistic director and cellist of the Art of Music Chamber Players in Boston for 10 years. He was also a founding member of the South Coast Chamber Music Society.
- His freelance work includes the Boston Symphony, the Boston Pops Esplanade Orchestra, the Opera Company of Boston, Boston Ballet, Pro Arte Chamber Orchestra, Boston Classical Orchestra, and the Florida Orchestra.
- Timothy holds degrees from the New England Conservatory, and Northwestern University, and he pursued a doctorate at the Cleveland Institute of Music.

Sponsored by: Jeanne and Cyril Yansouni, Dr. Ise Kalsi, Lee and Shirley Rosen

EZRA SELTZER

- Bach Festival musician for five seasons
- Ezra has performed as guest principal cellist of the St. Paul Chamber Orchestra, Musica Angelica, Orchester Wiener Akademie, New York Baroque Incorporated, and Early Music New York. In 2015, he was named principal cellist of the Trinity Wall Street Baroque Orchestra.
- He attended Yale University, where he received his Bachelor of Arts in history and Master of Music in cello, and graduated from the inaugural class of Juilliard's historical performance program.

Sponsored by: Gary and Carolyn Bjorklund, Donald Fennell, Dr. Jesse and Carol Kahn,The Christopher and Jeanne Lavagnino Charitable Trust, Edie and Lamont Wiltsee, Samuel Urcis and Marion Zola

Double Bass

JORDAN FRAZIER
Principal

- Bach Festival musician for 20 seasons
- Jordan is a member of the Grammy-winning Orpheus Chamber Orchestra. He is also a member of the American Symphony Orchestra, American Composers Orchestra, and is Principal Bass of the Westchester Philharmonic and the Bard Festival Orchestra. Jordan recently recorded 16 episodes for PBS with Gerard Schwartz and his All-Star Orchestra.
- A native of Cleveland, Jordan received his musical training at the Interlochen Arts Academy and the Manhattan School of Music. He is on the faculty of the Mannes College of Music, and has given master classes at Yale and Rice Universities as well as the U. of Maryland and the Interlochen Arts Academy.

Sponsored by: Jane and John Buffington, Arnold and Dianne Gazarian, Mark Mancina, Edie and Lamont Wiltsee

DEREK WELLER
Associate Principal

- Bach Festival musician for 18 seasons
- Derek is on the faculty of Eastern Michigan University and Interlochen Arts Academy, and is a member of the Toledo Symphony Orchestra.
- He received degrees (MM,BM) from the University of Michigan and is a graduate of the Interlochen Arts Academy.

Sponsored by: Deborah Juran, Leslie and Robert Mulford

BRUCE MOYER

- Bach Festival musician for 13 seasons
- Bruce is principal double bass with the Monterey Symphony and a member of the Symphony of Silicon Valley.
- He freelances with every major ensemble in the San Francisco Bay area and teaches at Santa Clara, San Jose State and Stanford universities.

Sponsored by: Gary and Carolyn Bjorklund, Lee and Shirley Rosen

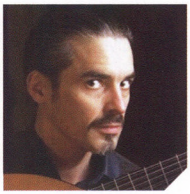
Strings: Harp/ Theorbo/Archlute

KAREN KIRK THIELEN
Harp

- Karen began her professional career as principal harpist of the Orquesta Sinfonica del Estado de Mexico and was engaged by the Houston Symphony Orchestra as their second harpist.
- She is the principal harpist of the Monterey Symphony and Opera San Jose, and is on the faculty of Santa Clara University and San Jose State University, and maintains an active private teaching studio of children and adults.
- Her undergraduate studies were with Suzanne Balderston, at the University of California at Santa Barbara and the Music Academy of the West, followed by graduate studies at Boston University and the Tanglewood Institute.

Sponsored by: Mark Mancina

:FESTIVAL ORCHESTRA (CONT.)



DANIEL SWENBERG
Theorbo/Archlute

- Bach Festival musician for seven seasons
- Daniel plays a wide variety of lutes and guitars: Baroque, renaissance, classical/romantic – small, medium, and large.
- While based in New York, Daniel performs with a wide range of ensembles: The Metropolitan Opera, Ensemble Viscera, New York City Opera, Opera Atelier/Tafelmusik, The New York Philharmonic, and the Philadelphia Orchestra, among others. He has accompanied Renee Fleming and Kathleen Battle at Carnegie Hall. He is on faculty at Juilliard's historical performance program.
- He studied with Pat O'Brien at Mannes College of Music, receiving a Master's degree in Historical Performance (Lute).

Sponsored by: Arnold and Dianne Gazarian, Carol and Don Hilburn

Woodwinds

ROBIN CARLSON PEERY
Principal Flute

- Bach Festival musician for 24 seasons
- Robin performs regularly with the Seattle Symphony and the Seattle Opera. She has appeared as guest flutist with the Vancouver Symphony and the Detroit Symphony.
- Robin earned her Bachelor's and Master's degrees from The Juilliard School.

Sponsored by: Jean Brenner, Mark Mancina, Edie and Lamont Wiltsee, Constance and Kenneth Hess

DAWN LOREE WALKER
Flute

- Bach Festival musician for 11 seasons
- Dawn has been principal flute of the Monterey Symphony for 26 years.
- She has performed with the San Francisco Opera for more than 20 years, and is on the flute faculty of the Community School of Music and Arts in Mountain View.
- Ms. Walker received her Master of Music degree with distinction in performance and academic honors from the New England Conservatory of Music in Boston.

Sponsored by: Thomas C. Watling, in memory of Nancy H. Watling, Jackie and Peter Henning, Lee and Shirley Rosen

STEPHEN SCHULTZ
Principal Baroque Flute

- Bach Festival musician for two seasons
- Stephen is the principal flute with the Philharmonia Baroque Orchestra and Musica Angelica.
- He is a Teaching Professor in Music History and Flute at Carnegie Mellon University and director of the Carnegie Mellon Baroque Orchestra.
- Schultz appears on sixty recordings for such labels as Dorian, Naxos, Harmonia Mundi USA, Centaur, NCA, and New Albion.

Sponsored by:Dr. Ise Kalsi

GONZALO X. RUIZ
Principal Oboe

- Bach Festival musician for five seasons
- Born in La Plata, Argentina, Ruiz performs as principal oboist and soloist with groups such as Philharmonia Baroque, Ensemble Sonnerie, Boston Early Music Festival, The English Concert, Wiener Akademie, Orchestra of the Age of Enlightenment.

• His playing is featured on dozens of recordings including his 2010 Grammy-nominated recording of reconstructions of the four orchestral suites and the concertos of J.S. Bach.

• Ruiz was appointed to the faculty of The Juilliard School in 2009 and also taught at Oberlin Conservatory's Baroque Performance Institute and the Longy School's International Baroque Institute.

Sponsored by: Richard and Barbara Barlow, Mary and Gerald Bock

ELLEN SHERMAN
Oboe

• Bach Festival musician for 19 seasons

• Ellen is principal oboe of the Grand Rapids Symphony. She was formerly principal cor anglais with the New Zealand Symphony Orchestra and principal oboe of the Memphis and Virginia symphonies.

• She holds degrees from The Juilliard School (M.M.) and the New England Conservatory of Music (B.M.), and has recorded for the Koch, New World, . Sterophile and Naxos labels.

Sponsored by: Linda Anderson, Lee and Shirley Rosen

ERIN FINKELSTEIN
Principal Clarinet

• Bach Festival musician for nine seasons

• Erin performs frequently with the Phoenix Symphony and Arizona Opera.

• She is a member of the Phoenix based groups VIF trio and the Mill Ave Chamber Players, and is an adjunct music instructor at Phoenix College.

• Erin received her B.M. from the University of the Pacific and her Masters in clarinet performance from Arizona State University.

Sponsored by: Peggy Ann and Bob Alspaugh, Sue McCloud, Jeanne and Cyril Yansouni

MARA PLOTKIN
Clarinet

• First season with the Bach Festival

• Mara performs with Opera San José, Sacramento Philharmonic, Chamber Music Society of Sacramento, and was visiting lecturer at University of the Pacific and University of Wyoming.

• She holds a Doctorate of Musical Arts from the University of Toronto, a Master of Music degree and Professional Studies Diploma from Mannes College of Music in New York and a Bachelor of Music from the University of the Pacific.

Sponsored by: Sue McCloud

DOMINIC TERESI
Principal Bassoon

• Bach Festival musician for seven seasons

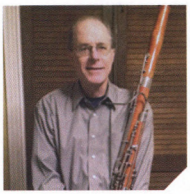
• Dominic is principal bassoon of Tafelmusik Orchestra and Boston Early Music Festival Orchestra and a member of the chamber groups Juilliard Baroque and Quicksilver.

• Dr. Teresi teaches at The Juilliard School and the University of Toronto.

• He holds a Master's degree and an Artist Diploma in modern bassoon from Yale University, and a Doctorate in early music from Indiana University.

Sponsored by: Virginia G. Hammerness

:FESTIVAL ORCHESTRA (CONT.)



BRITT HEBERT
Bassoon
- Bach Festival musician for 23 seasons
- Britt is a freelance musician in the Pittsburgh area, playing with the Opera Theater of Pittsburgh and with the Bridge City Woodwind Quintet, of which he is a founding member.
- Past festival participation includes Aspen, Sunriver and Baldwin-Wallace Bach festivals. He has CD recordings on Telarc and Koch International labels.
- He is a graduate of the Eastman School of Music and the Cleveland Institute of Music.

Sponsored by: Anne and Peter Albano

Brass

MEREDITH BROWN
Principal Horn
- Bach Festival musician for 10 seasons
- Meredith is principal horn with the Symphony Silicon Valley, Fresno Philharmonic, and the Santa Rosa, Napa Valley, and Vallejo Symphonies. She has performed with the San Francisco Symphony, the San Francisco Opera and the San Francisco Ballet.
- She was educated at the Peabody Conservatory in Baltimore, with a master's degree from the San Francisco Conservatory.

Sponsored by: Knox and Carlotta Mellon, Laura and Brad Niebling

PAUL AVRIL
Horn
- Bach Festival musician for six seasons
- Paul plays period instrument French Horn in the Bay Area with Philharmonia Baroque Orchestra and American Bach Soloists in San Francisco, as well as Mercury Baroque in Houston, Apollo's Fire in Cleveland and Portland Baroque in Oregon.
- He studied music at Boston University.

Sponsored by: Julie Dickson

ALICIA MASTROMONACO
Horn
- Bach Festival musician for six seasons
- Alicia is a member of the Marin Symphony and Monterey Symphony and plays with orchestras throughout California.
- She is working on a Ph.D. in musicology from UC Santa Barbara and holds degrees from Boston University (B.M.), UCLA (M.M.), UCSB (M.A.), and studied at the Universität der Künste Berlin.

Sponsored by: Alan Carlson, Lee and Shirley Rosen, Dorothy and Gerald Williams

ROBERT FARLEY
Principal Trumpet
- Bach Festival musician for six seasons
- Robert has played principal trumpet with major orchestras including the City of Birmingham Symphony Orchestra, the London Sinfonietta, the Orchestra of the Royal Opera House, English National Opera and Stuttgart Baroque Orchestra.
- He works extensively with period instrument orchestras and his solo work includes several recordings. He is also the author of *Natural Trumpet Studies* published by Brass Wind Publications and *Play Latin* for Faber Music.

• Robert studied at the Royal College of Music, where he won several prizes including the Ernest Hall Memorial Prize.

Sponsored by: Virginia G. Hammerness

DOMINIC FAVIA
Trumpet

• First season with the Bach Festival

• Dominic has performed with the American Bach Soloists and Atlanta Baroque Orchestra, and has attended the Oregon Bach Festival's Berwick Academy, the American Bach Soloists Academy, and was a finalist at the Indianapolis International Baroque Competition.

• He is originally from Virginia and graduated from the San Francisco Conservatory of Music studying under Adam Luftman with a master's degree. He received his bachelor's degree from the Cleveland Institute of Music, studying with Michael Sachs.

Sponsored by: Shirley and Hersch Loomis, Tim and Kirsten McCarthy

LEONARD OTT
Trumpet

• Bach Festival musician for 18 seasons

• Leonard is a member of the Oakland Symphony and plays regularly with orchestras throughout the Bay Area including Symphony Silicon Valley, San Jose Opera, Modesto Symphony, Marin Symphony, and San Francisco Opera.

• Leonard is a faculty member at the University of the Pacific Conservatory of Music in Stockton and Chabot College.

Sponsored by: Carol and Don Hilburn

BRUCE CHRISP
Principal Trombone

• Bach Festival musician for 16 seasons

• Bruce is principal trombone of the Santa Rosa Symphony, Marin Symphony, Vallejo Symphony, Oakland Symphony, Symphony Napa Valley, and Fresno Philharmonic and is a member of the Opera San Jose orchestra. He has performed with the San Francisco Symphony and the San Francisco Ballet and Opera orchestras.

• He is a graduate of the San Francisco Conservatory of Music (M.M.) and the University of Michigan (B.M.E.). Bruce teaches trombone at UC Davis and lives in Vallejo with his wife and Bach Festival violinist, Gabrielle Wunsch.

Sponsored by: Kocek Jeweler, Inc.

SUZANNE MUDGE, *Trombone*
See page 25 for bio.

WAYNE J. SOLOMON
Trombone

• Bach Festival musician for 17 seasons

• Wayne is the bass trombonist with the Fresno Philharmonic and Modesto Symphony, and previously with the Sarasota (FL) Opera Orchestra, Santa Cruz Symphony, Napa and Monterey Symphonies. He frequently performs with the Pacific Symphony.

• He also has performed with the San Francisco Symphony, Minnesota Orchestra, San Francisco Opera and Ballet Orchestras, and the San Diego Symphony. Current festivals include Music in the Mountains and the Sunriver Music Festival (Bend, OR).

• Wayne also is the brewer and owner of Sackbut Brewing and Barrelwerks, a nanobrewery in Fresno.

Sponsored by: Jackie and Peter Henning

Timpani and Percussion

KEVIN NEUHOFF
Principal Timpani

- Bach Festival musician for 28 seasons
- Kevin is the principal timpanist with the San Francisco Opera Center Orchestra, the Berkeley and Fremont symphonies, and principal percussionist with the Marin Symphony.
- A versatile musician, he performs Broadway shows at Cinnabar Theater, contemporary music with San Francisco's Earplay ensemble, and records for film and electronic media with the Skywalker Symphony. His recordings can be found on Harmonia Mundi, Koch, Wide Hive, New Albion, and Nonesuch labels.

Sponsored by: Anonymous, in memory of Jane Shedlin, Lee and Shirley Rosen, Jeanne and Cyril Yansouni

Keyboards

ANDREW ARTHUR, *Principal Keyboards*
See page 24 for bio.

KEENAN ROBERTS BOSWELL

- Bach Festival musician for four seasons
- He recently received a Doctorate in Musical Arts in Opera Coaching from the University of Texas. Dr. Boswell joined the faculty at University of Texas as Interim Adjunct Lecturer of Collaborative Piano Studies last September.
- Dr. Boswell is a graduate of the Juilliard School and Westminster Choir College with a B.M. and M.M. in Organ Performance. He serves as music director of Peace Lutheran Church in Austin, TX.

Sponsored by: Marc and Melissa Bromley

DONGSOK SHIN

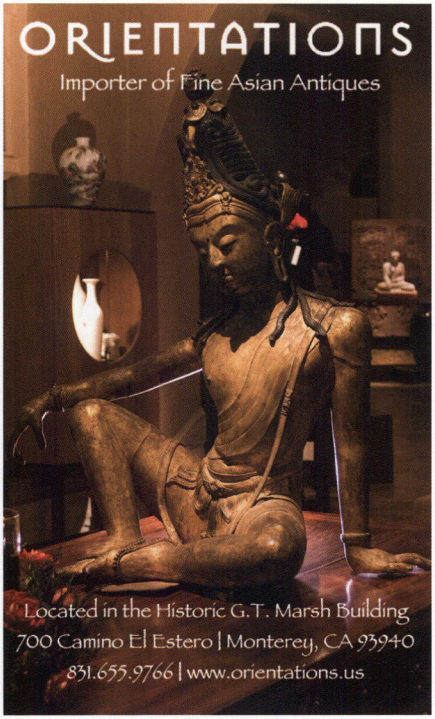
- Bach Festival musician for three seasons
- Dongsok was born in Boston, studied piano with his mother, Chonghyo Shin, and continued with Nadia Reisenberg at the Mannes College of Music.
- He is a member of the internationally acclaimed baroque ensemble REBEL, and has appeared with ARTEK, Concert Royal, Early Music New York, New York Philharmonic, Orchestra of St. Luke's, Pro Musica Rara, and the American Classical Orchestra, among others.
- He is a recording engineer, producer, and editor of early music recordings, and has three children with wife and early keyboard player, Gwendolyn Toth.

Sponsored by: Bill Lokke, Joanne and Lowell Webster

GWENDOLYN TOTH

- Gwendolyn Toth is the director of the early music ensemble ARTEK, known for its dedication to the historical performance in music of the 17th century. ARTEK has toured extensively in North America and abroad with the Mark Morris Dance Group.
- She is also a harpsichordist and organist who performs and records regularly on historic organs of the Netherlands. She holds a faculty position at Manhattan College where she is the orchestra director. Gwendolyn holds a D.M.A. in performance from Yale University, and has won prizes in the Magnum Opus Harpsichord competition and in American Guild of Organist competitions.

Sponsored by: Bill Lokke



THE
PAUL DAVIS
PARTNERSHIP
ARCHITECTS & PLANNERS

286 Eldorado Street
Monterey, CA 93940

(831) 373-2784

www.pauldavispartnership.com

R&A
CPA
Regalia&
Associates

IS THIS HOW YOU FEEL AFTER
SEEING YOUR TAX BILL?

Please contact us at 925-314-0390

REGALIA & ASSOCIATES, CPAs
103 Town & Country Drive, Suite K
Danville, CA 94526
925-314-0390

WEB SITE: WWW.MRCPA.COM
E-MAIL: DOUGR@MRCPA.COM

debra
CARMEL

Monterey Peninsula's place to shop for
Luxury European Designer Collections

AMINA RUBINACCI ARMANI COLLEZIONI BOGNER COLOMBO
CASHMERE ESCADA AKRI KITON PIAZZA SEMPIONE WOLFORD

CROSSROADS
CARMEL

The Crossroads Carmel • (Next To The Rio Grill)
129 Crossroads Blvd. Carmel, CA 93923
831-624-9400

: FESTIVAL CHORALE

Soprano

ESTELÍ GOMEZ
Soprano

- Bach Festival musician for four seasons
- Estelí is a founding member of Grammy award-winning octet Roomful of Teeth, and has appeared as a soloist with the Seattle Symphony, Louisiana Philharmonic, Bach Collegium San Diego, UT Austin Wind Ensemble, Princeton Pro Musica, New York Philharmonic, and at the Kennedy Center.
- She is a visiting artist in the composition department at University of Oregon, Eugene, and interdisciplinary artist in residence at University of Missouri, Kansas City.
- Estelí received her B.A. in music from Yale, and M.M. from McGill.

Sponsored by: Dr. Ise Kalsi

LINDA LEE JONES
Soprano

- Bach Festival musician for eight seasons
- New Orleans native Linda is a member of the Western Wind Vocal Ensemble, an a capella sextet, and the critically acclaimed and Grammy-nominated Choir of Trinity Wall Street.
- She holds degrees in Voice Performance and Choral Conducting from Loyola University New Orleans and Westminster Choir College of Rider University.

Sponsored by: Sherrie and Thomas McCullough

The Carmel Bach Festival is grateful to Denise Foderaro and Frank Quattrone for their generous support of each member of the chorale.

CHRISTINA KAY*
Soprano

- Adams fellow, first season with the Bach Festival
- Christina was the 2nd place prizewinner in the Handel Aria Competition, and was a soloist with the American Bach Soloists Academy in San Francisco. She was also both a participant and faculty member at the 2016 Madison Early Music Festival, where she appeared as a featured soloist with the All Festival Choir and taught the beginning voice class
- Originally from Harrisburg, Pennsylvania, Christina holds a Bachelor of Arts in Music from Gettysburg College/Sunderman Conservatory and a Master of Music in Vocal Performance from the University of Wisconsin-Madison.

Sponsored by: Michael and Jeanne Adams, Deborah Ewan Howitt, Deborah Juran, Betsy and Robert Sullivan

REBECCA MARIMAN
Soprano

- Bach Festival musician for eight seasons and a former Adams fellow
- Rebecca has appeared with leading early-music ensembles, including Bourbon Baroque, Corda Nova, Tempesta di Mare, Brandywine Baroque, The Dryden Ensemble, and Le Triomphe de l'Amour.
- She made her Carnegie Hall solo debut performing Handel's Messiah with The Masterwork Chorus in December 2014.
- Rebecca earned her B.A. in theater from Dickinson College and her masters in voice performance from Westminster Choir College of Rider University.

Sponsored by: Marc and Melissa Bromley

JENNIFER PAULINO
Soprano

- Bach Festival musician for one season
- Jennifer has appeared with Magnificat Baroque Ensemble, Bach Collegium San Diego, San Francisco Choral Society, Festival Mozaic Orchestra, Seraphic Fire, and the Southwest Florida Symphony.
- Her awards include national finalist in the NATS Artist Award Competition and second prize in the Gerhard Herz Bach Competition.
- Jennifer studied Baroque styles with Jill Feldman and Michael Chance at the Royal Conservatory of The Hague, Netherlands, and completed her undergraduate studies at Westminster Choir College of Rider University.

MOLLY QUINN
Soprano

- Bach Festival musician for four seasons and a former Adams fellow
- Molly regularly tours with The Bang on a Can AllStars and makes appearances with many leading American orchestras including Apollo's Fire, The Knights NYC, The Sebastians, The Clarion Music Society, Trinity Baroque Orchestra, Portland Baroque Orchestra, Pacific Baroque Orchestra and New York's TENET ensemble.
- Molly completed her Bachelors and Masters in Music at University of Cincinnati College-Conservatory of Music.

Sponsored by: Melanie and Bill Silva

MELANIE RUSSELL
Soprano

- First season with the Bach Festival
- Melanie has toured internationally with Philip Glass and Robert Wilson's Einstein on the Beach. She made her solo debut at Carnegie Hall in April 2010 (Fauré's *Requiem*).
- Melanie holds the Artist Diploma in Voice from Yale University/Institute of Sacred Music, as well as performance degrees from Loyola University New Orleans and Centenary College of Louisiana. She is based north of New Orleans.

Sponsored by: Gil and Aprille Lucero

Mezzo-Soprano

KATHLEEN FLYNN
Mezzo-Soprano

- Bach Festival musician for 10 seasons
- A Sullivan Foundation award winner, Kathleen has sung under the baton of Seiji Ozawa, Julius Rudel, Robert Spano, Christopher Hogwood, Mario Bernardi and Jane Glover.
- She has sung with Chicago Opera Theater, New York State Baroque, at the National Arts Center of Ottawa with the Winnipeg Ballet, The Brooklyn Academy of Music, The Juilliard Theater and The Kennedy Center.
- Kathleen holds degrees from SUNY Stonybrook (DMA), the Julliard School (JOC & MMUS), University of Toronto (Opera Studies) and Dalhousie University (BMUS). She is currently on faculty at Berklee College of Music and Tufts University in Boston.

Sponsored by: Anonymous

: FESTIVAL CHORALE (CONT.)

ALYSON HARVEY
Mezzo-Soprano

- Bach Festival musician for 11 seasons
- Her solo appearances include work with the Atlanta Baroque Orchestra, the Berkshire Bach Society, the Mostly Mozart Festival, the Spoleto Festivals of Charleston, SC, and Spoleto, Italy, working with Gian Carlo Menotti, and the Philadelphia Orchestra.
- She has worked with Fuma Sacra, the Philadelphia Singers, Opera Philadelphia, Rodeph Shalom Synagogue, and St. Martin-in-the-Fields Episcopal Church in Philadelphia, and is a voice instructor at Springside Chestnut Hill Academy.
- Alyson holds degrees from the University of Cincinnati College-Conservatory of Music (M.M. and Artist Diploma in Opera) and Westminster Choir College (B.M.).

Sponsored by: Sandie Borthwick and Gloria Souza

ELIZABETH JOHNSON KNIGHT
Mezzo-Soprano

- Bach Festival musician for 14 seasons
- Liz has performed as a guest soloist with the Duke Vespers Ensemble, Duke Chapel Bach Choir, and Sinfonia da Camera, and has sung with the South Dakota Chorale, Kinnara, Vox Humana, Orpheus Chamber Singers, and the Tennessee Chamber Chorus.
- She recently joined the voice faculty at the University of Georgia, and has taught at Southeastern Oklahoma State University, Murray State University, and the University of Louisiana Monroe.
- She holds degrees from the University of North Texas (D.M.A.), Indiana University (M.M.), and the University of Mississippi.

Sponsored by: Bob and Michele Axley

KIM LEEDS*
Mezzo-Soprano

- Adams fellow, first season with the Bach Festival
- Kim has toured Italy and Germany with the Junges Stuttgart Bach Ensemble, and performed with both the Berwick Chorus and Berwick Chorale at the Oregon Bach Festival.
- She has appeared as a soloist in Mozart's *Requiem* with the Arlington Philharmonic Orchestra, Handel's *Theodora* with Music at Marsh Chapel, Rachmaninoff's All-Night Vigil and Handel's *Israel in Egypt* with Cantata Singers, and Vaughan Williams' *A Sea Symphony* with the Newton Choral Society, among others.
- She competed at the Tafelmusik Vocal Competition where she was selected as a winner and received the Audience Favorite Award. Kim received her Master of Music in Vocal Pedagogy and Performance from the Boston Conservatory in 2014.

Sponsored by: Michael and Jeanne Adams, Betsy and Robert Sullivan, Lisa Bennett, Robin White and Eleanor Bennett-White, David and Susan Wirshup, Linda and Jim Riggio

ALICE KIRWAN MURRAY
Mezzo-Soprano

- Bach Festival musician for 17 seasons
- Alice is a member of the Los Angeles Master Chorale under the artistic direction of Grant Gershon.
- Alice has been a member of the Grammy Award-winning Los Angeles Chamber Singers & Cappella and Martin Neery's Millennium Consort. She has also appeared with the Baroque Music Festival Corona del Mar, the Jacaranda Festival, Musica Angelica, Long Beach Opera, and the Live Oak Music Festival.

• Alice recently became part of Street Symphony, whose mission it is to bring quality music to the incarcerated and homeless population of the Los Angeles area. She is also quite proud of the work she has done as a teaching artist with the Los Angeles Master Chorale's award-winning educational outreach program, Voices Within since 2005.

Sponsored by: Jane and John Buffington, Sharon and Stan Meresman

PATRICIA THOMPSON
Mezzo-Soprano

• Bach Festival musician for 11 seasons

• Patricia has been a soloist with many Bach Societies around the USA. She was a member of the Dale Warland Singers, and soloist on the award-winning recordings Cathedral Classics and December Stillness.

• She is a founding member of Luminous Voices, Calgary's professional choir (Canada), and soloist on several of its recordings.

• Patricia holds degrees from St. Olaf College (B.M.) and the Indiana University Jacobs School of Music (M.M. and D.M.), and is an Associate Professor of Music at Kansas State University, Manhattan, KS.

Tenor

JAY WHITE
Counter Tenor

• Jay has enjoyed a variety of performing experiences sharing the stage with such artists as Frederica von Stade, Dawn Upshaw, and Sting.

• A professional chorister at heart, Jay sang eight seasons with Chanticleer, with whom he garnered two Grammy awards, and currently performs with the Apollo's Singers and Quire Cleveland

• Jay is on the faculty at the Hugh A. Glauser School of Music at Kent State University (OH)

TIMOTHY HODGES
Tenor

• Bach Festival musician for 10 seasons

• Timothy is a member of the Grammy-nominated Choir of Trinity Wall Street in New York and has appeared with many other leading ensembles, including Fuma Sacra, Vox Vocal Ensemble, Clarion Music Society, Ensemble VIII, Antioch, and Seraphic Fire.

• As a soloist, Timothy has appeared with Masterwork Chorus of New Jersey, Washington Chorus, Brooklyn Baroque, Garden State Philharmonic, and Princeton Glee Club.

• He is a graduate of Westminster Choir College.

OWEN MCINTOSH
Tenor

• Bach Festival musician for four seasons

• Owen is a native of Northern California and has shared the stage with the country's finest ensembles, including Apollo's Fire, Blue Heron, Boston Baroque, Les Canards Chantants, New Vintage Baroque, Staunton Music Festival, TENET, Trident Ensemble, True Concord, San Diego Bach Collegium and the Grammy-nominated Choir of Trinity Wall Street.

• Recent solo engagements include Mozart's *Die Zauberflöte* with Boston Baroque, Haydn's Chamber opera *L'isola Disabitata* with the American Classical Orchestra, the Monteverdi *Vespers of 1610* with Apollo's Fire and Green Mountain Project, *il Ritorno d'Ulisse in Patria* with Opera Omnia and Boston Baroque, and evangelist in Bach's *St. John Passion* with Tucson Chamber Artists.

Sponsored by: Jackie and Peter Henning

: FESTIVAL CHORALE (CONT.)

SCOTT MELLO
Tenor

- Former Adams Fellow
- Scott's recent highlights include the title role in Britten's *Saint Nicholas* with the Grace Cathedral Choir of Men & Boys in San Francisco and as the tenor soloist in Graun's *Der Tod Jesu* with the Finnish Baroque Orchestra, and return engagements with Bach Collegium San Diego for performances of Handel's *Dixit Dominus* and *Messiah*, as well as Bach's *Christ lag in Todesbanden* (BWV 4) and *Mass in B Minor*.
- Scott has served on the voice faculties of Seton Hall University, Washington & Lee University and the University of Richmond.
- Scott holds a Bachelor of Music from Oberlin Conservatory, a Master of Music from New York University and an Artist Diploma in early music, oratorio, lieder, and chamber ensemble from Yale University.

JOS MILTON
Tenor

- Bach Festival musician for four seasons
- Jos' recent credits include a PBS taping of Craig Hella Johnson's *Considering Matthew Shepard* with Grammy Award-winning ensemble Conspirare, the role of Little Bat in Carlisle Floyd's *Susannah* with Louisiana Opera, and tenor soloist for the 2017 Classical Music Festival in Eisenstadt, Austria.
- His solo album, entitled *Southerly – Art Songs of the American South*, is available on Albany Records.
- Jos holds a Bachelor of Music from Trinity University, a Master of Music from the University of Massachusetts, and a Doctor of Musical Arts from the Peabody Institute of the Johns Hopkins University. Dr. Milton serves as assistant professor of music at the University of Mississippi.

Sponsored by: Julie and Dave Nee, Wayne and Joan Hughes

STEPHEN SANDS
Tenor

- Bach Festival musician for nine seasons
- Stephen is conductor of Downtown Voices, a semi-professional choir at Trinity Wall Street where he also a tenor in the Trinity Choir.
- He is founder and artistic director of Music in the Somerset Hills, a community music organization dedicated to providing quality musical experiences to those who live and work in New Jersey's Somerset Hills.
- Stephen is co-founder and Executive Director of the internationally acclaimed Antioch Chamber Ensemble.
- He has been heard as the Evangelist and soloist in numerous performances of Bach and Handel's sacred oratorios.

Sponsored by: Elizabeth and Arthur Pasquinell

GENE STENGER*
Tenor

- Adams fellow, first season with the Bach Festival
- He has performed under the baton of Simon Carrington, Masaaki Suzuki, and Jeffrey Thomas, and has been a featured tenor soloist with the Yale Glee Club, American Bach Soloists Academy, Fort Collins Symphony, and the Denver Philharmonic Orchestra, as a winner of the 2011 Young Artist Voice Competition.
- Originally from Pittsburgh, Gene is completing a second Master's Degree in Early Music, Oratorio, and Chamber Music Performance with a full scholarship from the Yale School of Music, conferred jointly with the Yale Institute of Sacred Music, where he studies with tenor James Taylor.
- He also holds a Master of Music Degree in Voice Performance from Colorado State University and a Bachelor of Music Degree in Voice Performance with Arts Management Emphasis from Baldwin Wallace University Conservatory of Music.

Sponsored by: Michael and Jeanne Adams, Mr. and Mrs. Galen and Brian D. Call, Ronald Gustafson, Betsy and Robert Sullivan, Linda and Paul Sinsar

DAVID VANDERWAL
Tenor

- Bach Festival musician for 10 seasons
- David Vanderwal has performed with the American Bach Soloists, The Seattle Baroque Orchestra, the Oregon Bach Festival Orchestra, the Austin Symphony Orchestra, the Oregon Symphony Orchestra, New York Collegium and Tafelmusik.
- He has recorded under the Allegro, Delos, Pro Musica Gloriea, and Koch International labels.

Sponsored by: Kayla Kennedy

Baritone/Bass

ELIJAH BLAISDELL*
Baritone/Bass

- Adams fellow, first season with the Bach Festival
- His operatic highlights include the role of Schaunard in *La Boheme*.

He also collaborates frequently as a soloist with True Concord, St. Andrew's Bach Society, The Commonwealth Chorale, Cambridge Concentus, Summit Chorale Society, and North End Music and Performing Arts Center. Additionally, Elijah performs with the Beth Morrison Projects, Boston Lyric Opera, True Concord, The Crossing Choir, St. Andrew's Bach Society, Cambridge Concentus, and Genesis Chamber Singers.

- Elijah is a graduate of the New England Conservatory's Masters program in Opera, and is based in Boston. Originally from Seattle, Elijah holds a Bachelor's degree in Vocal Performance from Central Washington University.

Sponsored by: Michael and Jeanne Adams, Marcia and Glenn Harrington, Philip Price, Betsy and Robert Sullivan, Nicola Reilly and Todd Samra

CHARLES WESLEY-EVANS
Baritone/Bass

- Bach Festival musician for 10 seasons
- Charles began singing professionally as a chorister at The American Boychoir School in Princeton, New Jersey where he toured nationally and internationally, singing under the batons of John Williams, Zubin Mehta, James Levine, Kurt Masur, Vladimir Spivakov and Lorin Maazel.
- He maintains an active career as a concert soloist and professional choral singer and recently made his Carnegie Hall and Avery Fisher Hall debuts.
- Charles holds a Bachelor of Arts in Music from Brewton-Parker College in Mt. Vernon, GA with further study at the Boston Conservatory of Music and Westminster Choir College of Rider University.

JEFFREY FIELDS
Baritone/Bass

- Bach Festival musician for 20 seasons
- Jeffrey hails from the San Francisco area, and sings regularly as soloist and ensemble member with Philharmonia Baroque Orchestra, American Bach Soloists, and Bach Collegium San Diego.
- Jeffrey made his Carnegie Hall solo debut in Handel's *Messiah* in 2007, under Andrew Megill and returned to Carnegie in 2012 with Aoede Consort.

Sponsored by: Lynda and Tom Christal

: FESTIVAL CHORALE (CONT.)

TIMOTHY KROL
Baritone/Bass

- Bach Festival musician for 13 seasons and former Adams Fellow.
- Tim has performed and toured worldwide with Chanticleer and can be heard on 13 Chanticleer recordings, including the Grammy Award-winning *Colors of Love*.
- Most recently, Tim released a web project to explore the song gems of Robert Franz, a 19th century German composer whose friends included Wagner, Liszt, Mendelssohn and Schumann. Visit *https://FranzFound.com*.

Sponsored by: Carol and Don Hilburn, Edie and Lamont Wiltsee, Jackie and Peter Henning

DAVID NEWMAN
Baritone/Bass

- Bach Festival musician for eight seasons and former Adams Fellow
- David has a long association as soloist with the Bach Choir of Bethlehem that has included many of Bach's major works, and a recording of Pilate in the *St. John Passion* for Analekta.
- He performs and records regularly with Opera Lafayette, and the recently released *Lalla Roukh* by Felicien David, all released on Naxos. He can also be heard on the Dorian, Philips and K617 labels.
- Mr. Newman teaches voice and music theory at James Madison University. He is the founder of Art Song Central, an archive of free public domain sheet music, and maintains a presence on YouTube, where he teaches ear training and a variety of other subjects through original songs.

Sponsored by: Dr. Ise Kalsi

PAUL SPEISER
Baritone/Bass

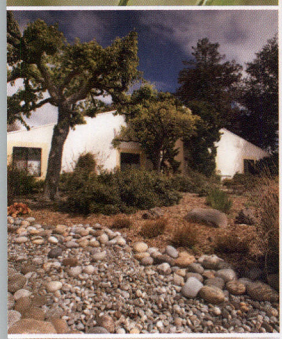
- Bach Festival musician for 10 seasons
- Paul appeared as Pandolfe in Massenet's *Cendrillon*, Don Alfonso in Mozart's *Così fan tutte*, Sam in Bernstein's *Trouble in Tahiti*, and a staged version of Hugo Wolf's *Italienisches Liederbuch* at NYU. Other favorite performances include William in *The Fall of the House of Usher* by Philip Glass and *Aeneas* in Purcell's *Dido and Aeneas*.
- Paul has performed with Kinnara Ensemble, Luminous Voices, Fuma Sacra, Spoleto Festival USA, and Lincoln Center Festival.
- He earned a Bachelor of Music degree from Lawrence University, a Master of Music degree in voice pedagogy and performance from Westminster Choir College, and is a candidate for a Ph.D. from New York University, where he is an adjunct faculty member teaching voice and conducting the Vocal Performance Chorale.

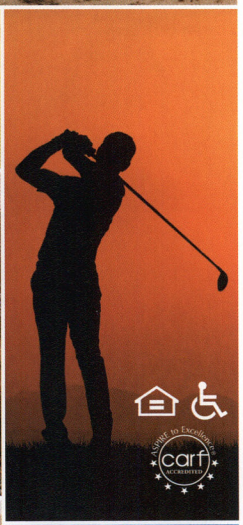
Sponsored by: John and Mary Castagna

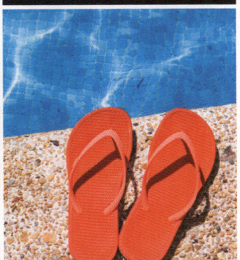
JONATHON WOODY
Baritone/Bass

- Bach Festival musician for two seasons
- Jonathan is a a member of the Grammy-nominated Choir of Trinity Wall Street and has performed with American Classical Orchestra, New York Baroque Incorporated, Bach Collegium San Diego, Nashville Symphony, Pegasus Early Music, Spire Chamber Ensemble, Oregon Bach Festival, Opera Lafayette, New Amsterdam Presents and Beth Morrison Productions.
- In 2016, Jonathan was named the winner of the Tafelmusik Vocal Competition and subsequently made his solo debut with Tafelmusik Baroque Orchestra.
- Jonathan holds degrees from the University of Maryland, College Park, and McGill University and resides in Brooklyn, NY.

** Virginia Best Adam Fellows*







Like to Spend Time in The Best Places? This is One of Them.

There's something special about this glorious spot near Monterey, Pebble Beach and Big Sur. Carmel Valley Manor offers an incredible climate, breathtaking surroundings and fine dining. You can hike, bike, golf, walk by the sea or lounge by the pool. Make your retirement the quintessential California experience; it's easy at Carmel Valley Manor. Unlike most other world-class destinations, you have the added benefit of three levels of care should you need them. For information, call (800) 544-5546 or visit cvmanor.com

CARMEL VALLEY MANOR

8545 Carmel Valley Road,
Carmel, California 93923
License #270700110 COA #082

:FESTIVAL CHORUS

JOHN KOZA
Assistant Conductor
This is John's 22nd year with the Festival. John is the Artistic Director and Conductor of the Camerata Singers and Director of Music for First Presbyterian Church, Monterey. He is also an adjunct faculty member at Hartnell College.
Sponsored by: Joanne Taylor Johnson, Patricia Rosenberg and Scott Nichols, Carol Lee Holland

Soprano

JENNA DEDOMINICI
- Jenna originally hails from Cleveland, Ohio.
- She received her Bachelor's and Master's in Music degrees from Cleveland Institute of Music and New England Conservatory of Music.
- Her last performance was as soprano soloist for Mozart's *Requiem* with the Camarata Music Company in Seoul, South Korea.

ELAINE DEMARCO
- Elaine is returning to sing for the Bach Festival. This will be her 7th season.
- She is a math teacher at Pacific Grove Middle School.
- Elaine received her Bachelors degree from University of Redlands and her Masters from Brandman University. She also sings with the Camerata Singers and Madregalia.

The Carmel Bach Festival is grateful to Sandie Borthwick and Gloria Souza for their generous support of the chorus.

JODY LEE
- Bach Festival Chorus member for two seasons
- Jody has recently performed with I Cantori di Carmel, Madregalia, MPC Choir and Hartnell Community Chorus, and sings at St. Dunstan's Episcopal, Carmel Valley.
- She holds a B.M. from Brock University (Canada) and currently studies with Robin McKee-Williams

MARILYN MAXNER
- Bach Festival Chorus member for 11 seasons
- Sings with Camerata Singers of Monterey County
- Principal organist at Bethlehem Lutheran Church, Monterey

CAROLYN MAZENKO
- Bach Festival Chorus member for eight seasons
- Carolyn's dad (baritone Herb Cabral) sang for three decades with the Chorale.
- After 20+ years of administrative work in oncology and bioengineering at Stanford, Carolyn returned to the Festival Chorus in 2014. She also sings with Oratorio Society of Palo Alto and I Cantori di Carmel.

LESLIE MULFORD
- Bach Festival Chorus member for 10 seasons
- Leslie is a founding member of Aria women's choir. With degrees in German Translation and Law, she has had careers in teaching, translation and institutional investment management. Now retired, Leslie volunteers with Alliance on Aging and in the Bach Festival office.

SANDRA PRATT

- Bach Festival Chorus member for seven seasons
- Sandy is a founding member of I Cantori di Carmel. Sandy also sings with Voci A Cappella Ensemble and the First Presbyterian Church of Monterey Chancel Choir.
- She is a former commercial/corporate pilot and flight instructor.

ALLI PREECE

- Fourth season with the Bach Festival Chorus
- Former member of the Bach Festival Youth Chorus. Works with inner city children at the elementary level to bring them the fundamentals of music
- Bachelors of Arts in Music from UC Santa Cruz and attending National University

TAMARA SOMMERVILLE

- Bach Festival Chorus member for two seasons
- Tamara performs with I Cantori di Carmel, Voci Chamber Ensemble and sings with Our Lady of Mount Carmel Church Choir.
- She is an Early Childhood Education teacher and program manager for more than 20 years with a degree from U.C. Santa Cruz.

CYNTHIA STORMER

- Bach Festival Chorus member for nine seasons
- She is a VP of Talent Management with HSBC. Cynthia minored in music at West Virginia Wesleyan College and holds an M.B.A. from Golden Gate University. She has performed with the Université de Dijon chorus and with the Boston Masterworks Chorale.

Alto

ELEANOR BENNETT-WHITE

- Eleanor has participated in the Carmel Bach Festival for four years, starting with the Youth Chorus.
- She studies vocal performance under Dr. Maya Hoover in the Bachelor of Music program at University of Hawai'i Manoa.

PHYLLIS EDWARDS

- Bach Festival Chorus member for 12 seasons
- Phyllis has performed with I Cantori di Carmel, VOCI a cappella ensemble, Forest Theater, and Monterey Peninsula College Theater.
- She has been a teacher, a school principal and a district curriculum director and served as a writer and editor for National Geographic Learning for 10 years. She holds degrees from Boston University (M.Ed.) and Wheaton College (B.A.).

UTA FRANCKE

- Bach Festival Chorus member for one season
- Uta Francke is professor emerita in genetics and pediatrics at Stanford University and a current member of the Stanford Symphonic Chorus.
- She grew up in Germany where she studied piano and sang in choruses as a child and as a university student. After moving to the SF Bay area in 1989, she joined Schola Cantorum.

: FESTIVAL CHORUS (CONT.)

SUSAN HOCEVAR

- Bach Festival Chorus member for three seasons
- Susan is an Associate Professor in the Graduate School of Business and Public Policy at the Naval Postgraduate School. She has a Ph.D. in Business Administration from University of Southern California.
- She is currently singing with Aria, a women's choir established in 2012. She has sung in the past with Urban Renewal and Monterey Symphony Chorus.

CAM MCARA

- Bach Festival Chorus member for four seasons
- Originally a voice major, Cam ended up in the business world in Dallas and Chicago where she sang with many groups including the Dallas Symphony Chorus and Chicago Master Singers.
- Cam now sings in the Chancel Choir at the First Presbyterian Church, Monterey.

MARY CLARE MARTIN

- Bach Festival Chorus member for 11 seasons
- Mary Clare is the elementary music specialist at Toro Park School, preK-3rd grades, and choral music organizer at Bookmark Music in Pacific Grove.
- She received her degrees from Texas Tech University (MMusEd, BApplied Music in piano).

SUSAN MEHRA

- Bach Festival Chorus member for 24 seasons
- Susan is the assistant conductor of I Cantori di Carmel and the director of VOCI a cappella Chamber Ensemble.
- She recently retired from her practice as a clinical psychologist.

SUSAN MEISTER

- Bach Festival Chorus member for four seasons
- Susan is a journalist who writes editorials for local media outlets on issues involving social justice and progressive politics.
- She is also a producer of concerts in venues around Monterey County, which she occasionally writes and narrates. She has spent five seasons with I Cantori di Carmel, and when not writing or rehearsing music, is a perennial student of literature and film.

KELLIE MORGANTINI

- Bach Festival Chorus member for ten seasons
- Kellie sings with the Camerata Singers.
- She is the Executive Director/Directing Attorney for Legal Services for Seniors.

JEAN WIDAMAN

- Bach Festival Chorus member for 24 seasons
- Jean is a musicologist, music educator and choral director with degrees from Occidental College (B.A.) and Brandeis University (Ph.D.).
- She has taught music in elementary schools, employing the Orff approach. She writes program notes, gives pre-concert talks, and is involved in various writing projects.

PEG WITTROCK

- Bach Festival Chorus member for 14 seasons
- Peg is a Pacific Grove resident who sings with Camerata Singers, and St. Mary's by the Sea choir.
- She enjoys her family, including five grandchildren, gardening and floral design. Recently retired from her practice in speech/language pathology, Peg holds degrees from Miami of Ohio (B.S.) and Purdue (M.S.). She is currently a CASA volunteer.

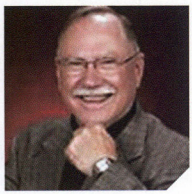
Tenor

MARY FORBORD

- Bach Festival Chorus member for 10 seasons
- Mary also sings with Camerata Singers.

JONATHAN MORGADINHO

- He has an A.A. degree in music from MPC and a B.A. in music from CSUMB.
- Jonathan has performed with MPC and CSUMB choral groups and in I Cantori di Carmel as a tenor.

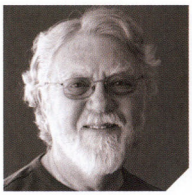


OTTO NEELY

- Bach Festival Chorus member for two seasons
- Otto has been singing since childhood in church, school choirs, musical productions and social events. During his 20 year military career he sang in and directed chapel choirs and developed a love for Barbershop singing.
- After 20 years in the aerospace industry, he moved to Monterey and resumed singing, playing the trombone and euphonium in the Monterey. Community band, and the MPC Jazz and Concert bands.
- He has sung locally with the Monterey Peninsula Choral Society, I Cantori, the Cypressaires Barbershop chorus and a performance of the Rutter *Requiem* at Lincoln Center.

MARK STEVENS

- Bach Festival Chorus member for 13 seasons
- Mark holds a B.S. from West Point, and an M.S. from Rensselaer Polytechnic Institute.
- A professional engineer on the faculty at the Naval Postgraduate School, he has sung locally with I Cantori di Carmel and Camerata Singers, as well as with Alan Petker's Consort Chorale and the Marin Symphony Chorus.



DAVID WITTROCK

- Bach Festival Chorus member for 14 seasons
- Until retirement last year, NPR Morning Edition host on local affiliate KAZU, now a voice actor, blacksmith and beekeeper.
- Sings with Camerata Singers, cantors with St. Mary's in Pacific Grove

Baritone/Bass

JOHN CASTAGNA

- Bach Festival Chorus member for four seasons
- After retiring from a career in Los Angeles as a general surgeon, John and his wife Mary moved to the Monterey Peninsula and became involved in various volunteer activities.
- He has sung with I Cantori di Carmel for the past eight years. When not singing he keeps busy doing photography, playing tennis, hiking and enjoying the many cultural opportunities in the area.

FESTIVAL CHORUS (CONT.)

JEFFERSON DEMARCO

- Bach Festival Chorus member for 7 seasons
- Jeff is a retired attorney who teaches math at Watsonville High School and is a former radio personality on KAZU and KBOQ.
- He received his M.A. in Music Theory and Composition from UC Riverside.
- Jeff also sings with the Camerata Singers and leads the early music ensembles Madregalia and the Pastyme Consort.

JOHN HEYL

- Thrilled to return after two-season hiatus where vocation got in the way of avocation, John retires this year from high school teaching.
- Sings and serves on the board of the Camerata Singers. Lives in Carmel Valley with Carmel Art Association artist and wife Kathy Greenwald
- Trained in recorders and flute as a child and sang at Hamilton College and the Northern Arizona University's Master Chorale

FRANK RAAB

- Bach Festival Chorus member for 14 seasons
- Frank is a former Navy and commercial airline pilot and longtime professional software developer.
- He received his B.A. from Stanford and is president and founder of Spectrum Software Services, Inc. Frank also sings with the Camerata Singers and Madregalia.

Accompanist

LUCY FARIDANY

- Lucy holds a post-graduate diploma in piano accompaniment, with distinction, from the Royal Academy of Music in London.
- She is the accompanist for the Unitarian Universalist Church of the Monterey Peninsula
- She teaches piano at Santa Catalina School and has a large private teaching studio. She lives in Carmel Valley with her husband, Rob, and daughter, Giulia.

MONTAGE Health

montagehealth.org

Montage Health, a local nonprofit company, is the umbrella for a collection of entities designed to keep people healthy and connected. Preventive, restorative, palliative, and coordinated care. Many parts operating with a single, shared vision — service that address the entire continuum of care.

Community Hospital of the Monterey Peninsula
Montage Health

chomp.org

With 248 beds, 2,100 employees and nearly 400 medical staff members, Community Hospital has been recognized for providing safe and high quality care for more than 80 years.

MONTAGE Medical Group

montagemedicalgroup.org

Founded to address a shortage of physicians in Monterey County, Montage Medical Group has more than 40 primary care doctors and specialists, providing care at six offices in Monterey, Carmel, and Marina.

MONTAGE Health Foundation

montagehealth.org/foundation

The foundation is the philanthropic arm of Montage Health, raising money to meet community health needs.

ASPIREHEALTHPLAN

aspirehealthplan.org

Aspire offers a Medicare Advantage plan — combining hospital, doctor, and drug benefits in a single plan. It also administers the health plan for Community Hospital and other local employers.

Community Health Innovations

communityhealthinnovations.org

Community Health Innovations is the local leader in population health management, bringing together healthcare providers and resources to coordinate care for and with patients, focusing especially on those with chronic conditions.

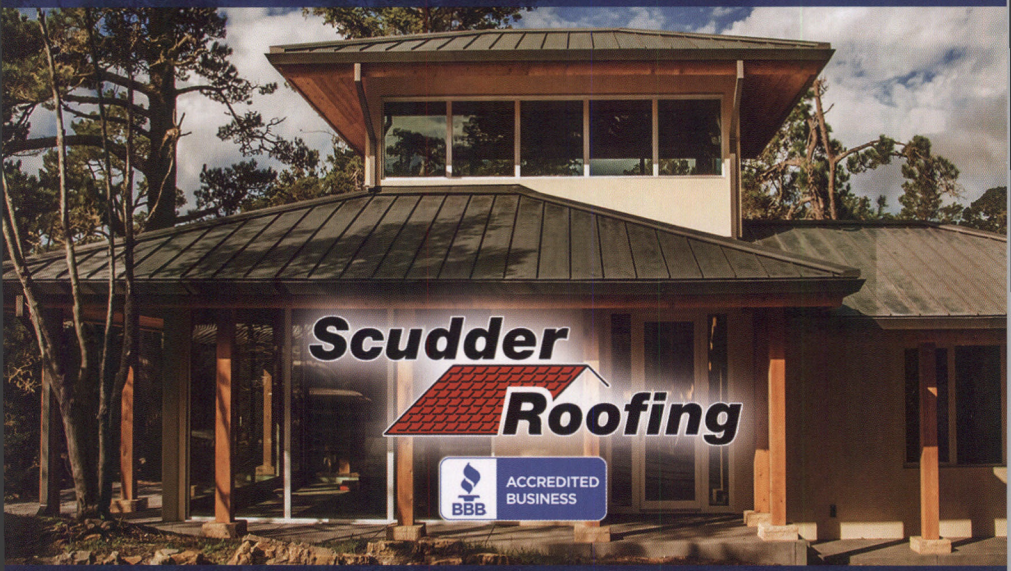
MONTAGE Wellness Center

montagewellnesscenter.com

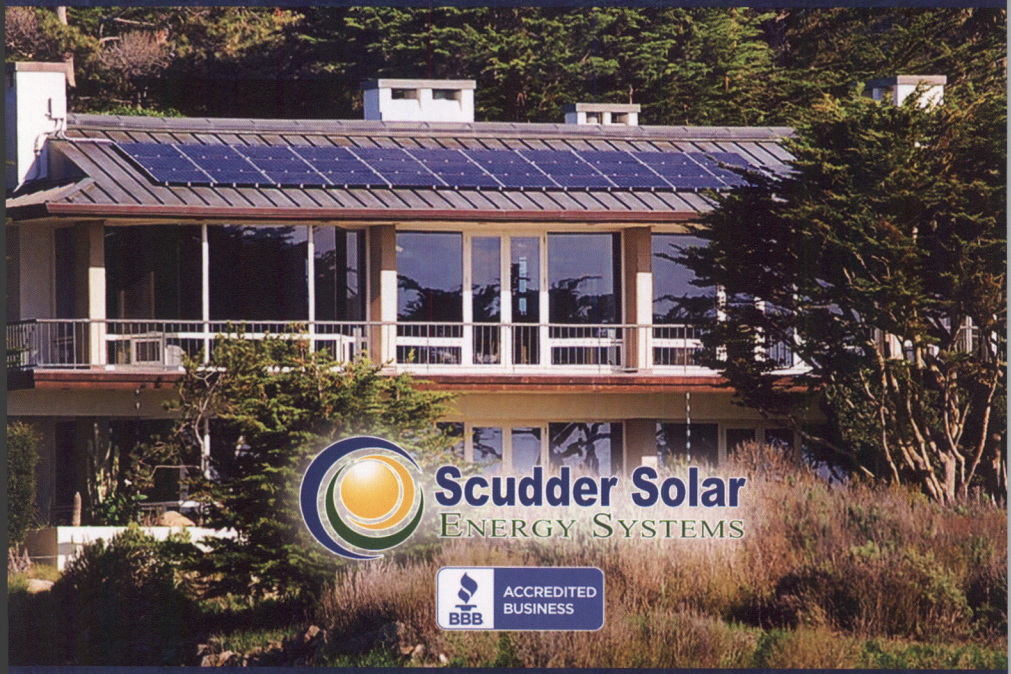
With locations in Marina and Salinas, Montage Wellness Center offers gyms, pools, classes, and personal training from certified instructors.

Roofing & Solar Solutions

Two Companies, Two Teams, One Goal: 100% Customer Satisfaction!



Call (831) 373-7212 • ScudderRoofing.com • Lic#445118



Call (831) 384-3900 • ScudderSolar.com • Lic#902095

Esquire MAGAZINE voted khaki's one of the "best men's stores" in America
Welcome Bach Festival
J. LAWRENCE
KHAKI'S
MEN'S CLOTHIER OF CARMEL
Carmel Plaza
VALIDATED PARKING
ocean & junipero • carmel-by-the-sea • www.khakisofcarmel.com • 831.625.8106

CABRILLO FESTIVAL
OF CONTEMPORARY MUSIC
Music Director + Conductor Cristian Măcelaru
It's a new dawn.
It's a new day—
for new music.
CRISTI MĂCELARU'S
INAUGURAL
SEASON
JULY 30
▸AUG 12
SANTA CRUZ
AUG 4:
OPENING NIGHT!
Evelyn Glennie
AUG 5
Jennifer Frautschi
AUG 11
Jason Hardink
AUG 12
Jonathan Lemalu
Order Tickets Now!
CABRILLOMUSIC.ORG

:COMMUNITY ENGAGEMENT

Music Education Initiatives for Fall, 2017

The Carmel Bach Festival is partnering with the Monterey Peninsula Unified School District and YOSAL to bring our musicians into Seaside and Salinas elementary and middle schools, responding to a broad-based desire to increase student participation in instrumental music. Our assemblies are part of a week-long unit of cross curricular study called Crossing Cultures, designed by Suzanne Mudge, that integrates music with art, math, science, and language arts in individual and group projects, and boosts student learning and enjoyment of music. Schools with existing instrumental programs in grades 4-8 will enjoy additional time with our musicians as they conduct clinics, coach small group ensembles, and prepare students for performance. By presenting innovative concerts and clinics in schools, we will support ongoing efforts to grow school music programs and create opportunities to experience the transformative power of live classical music. Concert and clinic activities will inspire meaningful connections that encourage, acknowledge, and respectfully engage all students and cultures.

CARMEL BACH FESTIVAL

Family Concerts

The Epic Adventures of Leonard & Rasmus have delighted audiences of all ages since 2014. The characters, stories, and scripts are created by Suzanne Mudge, who also programs the music for each concert, and features members of the Festival Orchestra. The intrepid duo takes listeners on action-packed whirlwinds of musical experiences that are delightfully interactive and fun! Audiences experience a live

concert with narration provided by our conductor, Paul Goodwin, and listen to a wide variety of music – classical, jazz, world, and folk music – all set within an engaging and educational storyline. In 2016, two family concerts were presented in Seaside, at St. Francis Xavier Church, and in Salinas, at Ariel Theatrical. The concerts were narrated in Spanish and featured school children from Ord Terrace Elementary and The International School of Monterey, the Seaside High School Pep Band, and the Youth Orchestra of Salinas (YOSAL) Choir and Orchestra.

Extending Our Reach on the Monterey Peninsula– Deepening Current Partnerships

Youth Music Monterey/ Youth Orchestra of Salinas (YOSAL)

Carmel Bach Festival musicians have worked with YOSAL music students since 2010. These workshops, group lessons, and collaborative concerts provide an opportunity for students to experience and learn from world-class musicians. Our partnership with Youth Music Monterey began in 2015 with Suzanne Mudge coaching the brass ensemble and orchestra sectionals. YMM musicians have performed at several Festival events, including earlier in 2017 at a season preview presentation at Monterey Peninsula Country Club. We continue to engage students from both organizations in collaborative endeavors as well as extending invitations to rehearsals, concerts, and year-round festival events.

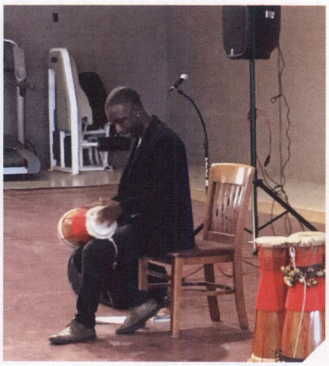
:COMMUNITY ENGAGEMENT

Seaside

Our partnership with Seaside dates back to 1986 when the Festival began giving free community concerts at the Oldemeyer Center. In 2017, we present the community concert in a new home – St. Francis Xavier Church. Listeners have enjoyed hearing the Tower Brass, woodwind ensembles, string quartets, and Chorale members presenting a wide variety of music. Suzanne Mudge led a 7-week residency at Seaside HS in the early fall of 2016, during which she coached intermediate and advanced band brass players. Their culminating activity was a performance in the Seaside Family Concert.

Rancho Cielo Youth Campus

The Carmel Bach Festival seeks to illuminate and share the relevancy of music and the arts for everyone. The arts give us beauty, joy, and a means of expressing ourselves. In that spirit, we engage musicians during a five-month residency to perform and interact with the RC youth in meaningful ways, opening pathways to future possibilities in their lives.



Training Programs for Youth and Emerging Artists

Virginia Best Adams Vocal Master Class

Four emerging vocalists, at the beginning of their professional careers, are selected for a four-week series of public master classes, private coaching, and career mentoring. They are guided by our highly distinguished artists/teachers with decades of experience in Baroque concert repertoire and opera.

Circle of Strings

Initiated in 2013, the COS program is under the direction of Associate Concertmaster Emlyn Ngai. Our string faculty presents workshops on Baroque performance practice, improvisation, audition preparation, and master classes, as well as coaches individuals and chamber ensembles.

Music and the Mind

Senior Centers - Creative Aging Workshops and Sing-Alongs

Two Creative Aging Workshops were presented in 2016 at Canterbury Woods in Pacific Grove and Carmel Valley Manor. Led by dancer and Dance for PD specialist Rebecca Rabideau, participants learned dance and creative movement techniques to incorporate into their daily lives and are of particular value to patients afflicted with debilitating neurological diseases such as Parkinson's, Multiple Sclerosis, Alzheimer's, and dementia. Bob Gomez delighted the residents at Canterbury Woods with two different concerts featuring songs from the 1920's–1980's. Each concert provided ample opportunities for the residents to sing, tap their toes, and clap their hands!

80th Season Celebration

Founder's Fund

To celebrate the 80th year of the Carmel Bach Festival, the *80th Anniversary Founders Fund*, dedicated to our beloved founders, has been established in the Carmel Bach Festival Foundation. This fund will honor both our founders, Dene Denny and Hazel Watrous, and the outstanding women who, following in their footsteps, have had a significant impact on the Carmel Bach Festival during their lifetimes. Initial donors to the Founder's Fund are:

- **Elizabeth and Jeptha Wade Estate**
- **Carlotta and Knox Mellon**
  In honor of Jo Barton, Dene Denny and Hazel Watrous, Ruth Fenton, Nancy Marrow and Elizabeth Wade
- **Frances Lozano**

Artistic Sustainability Campaign

Principal Conductor
Roberta and David Elliott
Associate Conductor
Frank Quattrone and Denise Foderaro, in honor of Cyril and Jeanne Yansouni
Concertmaster
Jack and Camie Eugster
Chamber Concert Director
Jim and Karen Tyler
Music Education Programs
Lois and Don Mayol
Community Outreach
Susanne and William Tyler III
Concerts at the Mission
Richard and Mary-Pat McCormick
Baroque Harpsichord Expert
Christine and Jerry Baker
Steinway B Grand Piano Donation
Edie and Lamont Wiltsee

More than 68 Years of Service

CARMEL INSURANCE AGENCY, INC.

Professional Brokers and Agents Serving the Monterey Peninsula Since 1948

We're local, big enough to be competitive, and we care

MATTHEW A. LITTLE, BROKER

Member, Society of Certified Insurance Counselors

Amy Little-Figge • Matthew A. Little, Jr.

(831) 624-1234

San Carlos & Eighth • P.O. Box 6117 • Carmel-by-the-Sea, CA 93921

www.carmelinsurance.com

:FOUNDATION ENDOWMENT

Over the years, individuals and foundations have made generous gifts to the Festival Endowment, which now generates significant annual revenue. Through careful and responsible management of the principal, these gifts provide an ongoing source of income to the Festival. The Festival accepts gifts to its endowment for general and restricted purposes. Gifts or pledges can be made with cash, stock and securities, or for the future with a planned gift. Gifts can be made anonymously or can be recognized in perpetuity.

Golden Chairs

The Golden Chair program was established in 1987 in honor of the Festival's 50th season and recognizes gifts to the Carmel Bach Festival Foundation's permanently restricted Endowment received before 2006. Each Chair represents orchestra positions and artists who have made special contributions to the Festival over the years. Each of these valued supporters is recognized in perpetuity.

IMPRESARIO CHAIRS ($100,000)

Virginia Best Adams Master Class
Friends and Family of Virginia Best Adams

Chorale and Chorus
Ruth S. Hoffert
Mary Jo and Bruce Byson

Music Director
Virginia Best Adams

Baroque Keyboard Performance
Violet Jabara Jacobs

CONDUCTOR CHAIRS ($50,000)

Conductor
Richard D. Colburn
Arnold and Diane Gazarian
In honor of Bruno Weil
David and Lucile Packard

DISTINGUISHED ARTIST CHAIRS ($25,000)

Johann Sebastian Bach
Family and Friends
In honor of Sandor and Priscilla Salgo

Choral Director
The Joy Beldon and Helen Belford Memorial Fund

Mezzo-Soprano
Linda Jacobs
Mark Talbrook
Mr. and Mrs. Jeptha A. Wade, Jr.

Cello
The Mark S. Massel Memorial Fund
Mrs. Mark Massel

Concertmaster
The Howard H. Buffett Memorial Fund
Roberta Bialek Elliott
Susan Lansbury
Cynthia Snorf
Carolyn Akcan

SOLOIST CHAIRS ($20,000)

Associate Concertmaster
Mrs. Raymond Chrisman

Baritone
Kevin Cartwright and Stephen Eimer
In memory of Frank H. Eimer

Flute
The Mrs. Leslie M. Johnson Memorial Fund
Elizabeth Johnson Wade
Jean Brenner & Family and Friends
In memory of Alan T. Brenner

Oboe
Barbara Bucquet
In memory of Howard Bucquet

Organ
Jane and Jack Buffington
In memory of Mary and Arthur Fellows

Soprano
Betty Jo and Robert M. Graham

Tenor
Margot Power and John Clements

Trumpet
Shirley Dean Loomis and Hersch Loomis
In memory of Vivian Hales Dean
Violin
Merritt Weber Memorial Fund

PRINCIPAL CHAIRS ($15,000)

Bassoon
Family and Friends
In memory of Ruth Phillips Fenton
Cello
Gail Factor
Davis Factor, Jr.
Double Bass
Lamont Wiltsee
French Horn
Ann and Jim Paras
Harpsichord
Jo and Gerald Barton
Lute
Carol Sabel Hilburn and Don E. Hilburn
In memory of Mildred and Theodore Sabel
Oboe
Drs. June Dunbar Phillips and John P. Phillips
Shirley and Lee Rosen
Betsy and Robert Sullivan
Organ
Brooks Clement and Emile Norman
Tower Music
Jane and Hal Ulrich
Trumpet
Ira Deyhimy
In memory of Katharine A Deyhimy
The Carla Stewart Memorial Fund
William K. Stewart
Viola
Kevin Cartwright and Stephen Eimer

CHORALE AND ORCHESTRA CHAIRS ($10,000)

Artistic Manager
Dr. and Mrs. Robert Doyle
Cello
Alan and Jean Brenner
In honor of the Festival Volunteers
Chorale
Olive Grimes and John and Janet Vail
In honor of Bruce Grimes
Betsey and Stephen Pearson
Mr. and Mrs. Paul Rembert
In memory of Anne Scoville
Norman, Lee, Shirley & Rebecca Rosen
In memory of Lucille B. Rosen
Rembert Family
In memory of Nancy J. Rembert
Chorus
Fellows Buffington Family
In honor of Jane Fellows Buffington
Chorus Director
Fred W. Terman and Nan Borreson
Family and Friends
In memory of Kenneth Ahrens
Clarinet
Natalie A. Stewart
Festival Administrator
Fred W. Terman and Nan Borreson
In honor of Valentine Miller
Festival Banners
Family and Friends
In memory of Nancy Morrow
Flute
In memory of Martha Faull Lane
French Horn
Carlotta and Knox Mellon
Harpsichord
Dr. Wesley and Elizabeth Wright
Managing Director
Mary Kay Crockett
Oboe
Mary Lou Linhart
Orchestra
The 1987 Carmel Bach Festival Board of Directors
Nana Faridany Memorial Fund
The Estate of Fulton Kathleen Morgan
Stage Crew
Carlotta and Knox Mellon
Strings
Susan Watts DuCoeur

: FOUNDATION ENDOWMENT

Timpani
Gilbert and Marie Cleasby
Viola
Fred W. Terman and Nan Borreson
In Memory of Fidel Sevilla
Violin
Family and Friends
In memory of Anne Scoville
Dr. Parley W. Madsen, Jr. and Romania Christensen Madsen Music Education Chair
Dr. Parley Madsen III, Trustee

Diamond Chairs

The first phase of the Diamond Chair campaign began in 2006. It received a generous matching grant challenge in the amount of $750,000 from Violet Jabara Jacobs. This challenge was met in December 2007, increasing the permanently restricted endowment by $1.5 million. The establishment of the Violet Jabara Jacobs Musician Sponsorship Fund assisted us in underwriting the costs associated with the fees, housing and travel expenses of our professional musicians. Diamond Chair naming opportunities are currently available in the second phase.

ANGEL CHAIRS ($750,000)

Violet Jabara Jacobs Musician Sponsorship Chair
Violet Jabara Jacobs

CONDUCTOR CHAIRS ($100,000)

Conductor's Chair
Janet Effland and Bill Urbach
Sandor Salgo Diamond Jubilee Memorial Chair
Jo and Gerald Barton
Mary Kay Crockett
Walter Hewlett
Cyril and Jeanne Yansouni
Family and Friends

SOLOIST CHAIRS ($75,000)

Mezzo-Soprano
Jeptha and Elizabeth Wade

PRINCIPAL CHAIRS ($50,000)

Viola
The Estate of Lucerne Beal
Cello
David and Roberta Elliott
Oboe
Susan Watts DuCoeur
Bassoon
Cyril and Jeanne Yansouni

CHORALE AND ORCHESTRA CHAIRS ($25,000)

Oboe
Jean Brenner Family
Organ
Jack and Jane Buffington
Flute
William and Nancy Doolittle
Orchestra
Nana Faridany Memorial Fund
Bassoon
Nancy Jones and Charles Grauling
Timpani
Dr. Marie-Luise Schubert Kalsi
Oboe
Don and Lois Mayol
Violin
Stan and Sharon Meresman
Chorale
David and Julie Nee

SECTION CHAIRS ($10,000-$24,999)

Helen and Paul Baszucki
Ann and Glen Hiner
Frances Lozano
Drs. Knox and Carlotta Mellon
In honor of Nancy Opsata
Betsey and Stephen Pearson
James and Maureen Sanders
Donald and Victoria Slichter
H. Lawrence and Luana E. Wilsey

www.gocatrescue.org

Golden Oldies
Cat Rescue

Older Cats
New Beginnings

goldenoldiescats@gmail.com
(831) 200-9700

Our mission is to re-home older cats in Monterey County who are at risk of euthanasia.

We are 100% volunteers
We are 100% donation driven
We are 100% foster based

We are a 501c3 non-profit

MUSIC DANCE THEATER

LIVE PERFORMING ARTS

WEEKLY CALENDAR
WEEKLY MAGAZINE
Performing Arts People
Performance Reviews /Critiques

FREE SUBSCRIPTIONS
SUBSCRIBE TODAY!
PerformingArtsMontereyBay.com

PAMB PERFORMING ARTS MONTEREY BAY

:FOUNDATION ENDOWMENT

($2,500 - $9,999)

Jeryl and Ron Ablemann
Michael and Jeanne Adams
In honor of the Virginia Best Adams Master Class Director Jame H. Schwabacher, Jr.
Susie, Stan and Jack Brusa
Mary and John Castagna
Stan and Gail Dryden
Dottie Roberson Family
In honor of the Festival Chorus
James M. Seff and Margene Fudenna

Friends of the Festival
In memory of Nancy Morrow
Fred W. Terman and Nan Borreson
Nancy's Friends and Family

Bruno Weil Fund
FOR ARTISTIC LEADERSHIP
Elizabeth Wallfisch Fund
FOR ARTISTIC EXCELLENCE

In 2010, Festival supporters created two funds to honor the outgoing musical leadership. Earnings from the Bruno Weil Fund (BWF) support the new music director and his artistic and programmatic initiatives developed in collaboration with senior staff. Earnings from the Elizabeth Wallfisch Fund (EWF) are used to maintain and enhance the artistic quality of the orchestra. Contributions above $5,000 are recognized below, and were made to both funds unless followed by the fund initials.

($50,000+)
William and Nancy Doolittle (BWF)
David and Roberta Elliott
($25,000+)
The David Kennedy Estate
William and Susanne Tyler
($5,000+)
Frank Quattrone and Denise Foderaro
Jeptha and Elizabeth Wade

The Elizabeth Pasquinelli Fund
FOR ARTISTRY AND PERFORMANCE

At the end of the 2015 season, General Manager Elizabeth Pasquinelli retired after 25 years with the Carmel Bach Festival. In recognition of her dedication, the Board of Directors created an endowment fund --- The Elizabeth Pasquinelli Fund for Artistry and Performance–which helps offset costs associated with bringing musicians to Carmel each summer. We continue to invite you to join us as we honor Elizabeth's legacy and to continue her work to support all of our artists whom she has served for so many years. Contributions above $1,000 are listed below.

($25,000)
Elizabeth Wade
($5,000+)
Nancy and William Doolittle
Roberta and David Elliott
($1,000+)
Kevin Cartwright and Stephen Eimer
Susan Mendelsohn and Robert Flanagan
Dianne and Dr. Arnold Gazarian
Carlotta and Knox Mellon
Kathy and Bill Sharpe
Katherine Slazak
Susanne and William Tyler
Jeanne and Cyril Yansouni

Virginia Best Adams Masterclass Endowment

In 1984, the family and friends of Virginia Best Adams established an endowment to honor her 80th birthday. Since then, the endowment has helped underwrite the training and mentoring of more than 100 young professional singers from around the world. Each year

the Festival selects four vocalists from hundreds of international applicants. These emerging artists come to Carmel for the month of July and study with Festival principal artists. David Gordon, Festival Dramaturge, has been the Adams Master Class Director since 1990. David is joined in coaching by Adams Master Class Music Director Gwendolyn Toth.

The 2017 Adams Fellows include four equally-accomplished and evenly matched young emerging professional singers. They are Christina Kay, soprano; Kim Leeds, mezzo-soprano; Gene Stenger, tenor; and Elijah Blaisdell, baritone. For artist biographies, see pages 48–54.

The Virginia Best Adams Master Class Endowment has been generously supported through the past season by contributions from the following supporters:

Jeanne and Dr. Michael Adams
Robert Applebaum
Robert Attiyeh
Robert and Jean Black
Pauline Cantin
Gail and Stan Dryden
Anne and Ken Helms
Richard L. and Jana E. Julian
Doug McLean
Carlotta and Knox Mellon
Mary Alice Osborne
Marion Patterson
Brigitta Wray
Jeanne and Cyril Yansoni

Legacy Giving

Estate gifts, mostly bequests in wills or trusts, are a major source of building our endowment. There are many other ways to make a legacy gift. We are greatly expanding this long-term source of funding to further strengthen our financial base and diversify revenue streams.

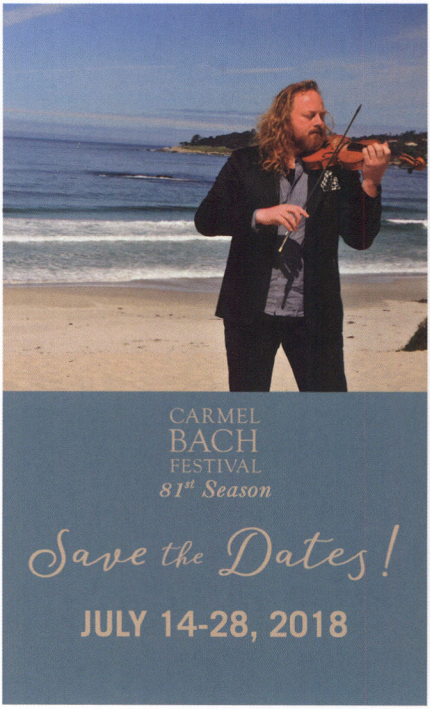
THE CONTINUO SOCIETY

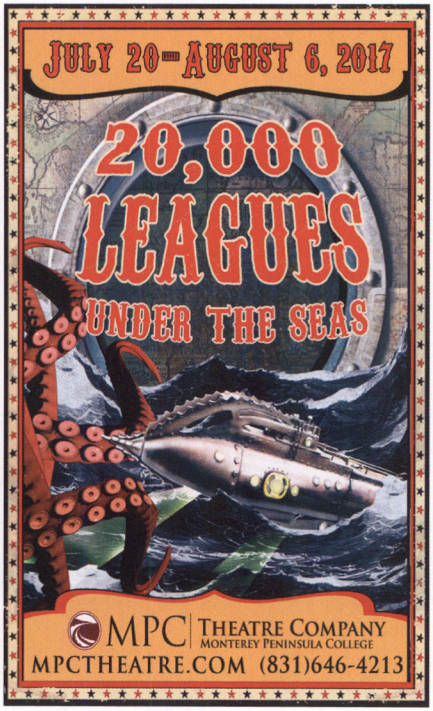
Thank you to the following supporters who have made a legacy gift. For information on making your own commitment, bequest, or other contributions, contact Avery Gould, 831-624-1521 ext. 120 or avery@bachfestival.org.

Peter Albano
Linda E. Anderson
Gail and James Andrews
Lucerne Beal*
Dorothy L. Becker
Jean L. Brenner
Susie and Stan Brusa
John W. and Jane F. Buffington
Bruce and Mary Jo Byson
Stephen K. Cassidy
Dr. Gilbert Cleasby
Ms. Judith Colburn
Mary Kay Crockett
Beverly Dekker-Davidson and Lawrence Davidson
Suzanne Dorrance
Mrs. Robert Doyle
Stan and Gail Dryden
Susan W. DuCoeur
John Ehrman
Stephen Eimer and Kevin Cartwright
Kent and Lyn Evans
Karen Faircloth
Mr. and Mrs. John Garvey
Sandra and Richard Grimmer
Mr. and Mrs. John Gurley
Don and Carol Hilburn
Mr. and Mrs. Wayne Huber
Ms. Carol R. Johnson
William H. Johnston, M.D.
Charles Grauling and Nancy Jones
Susan and John Koza
William and Mary Langenberg
Lucinda Lloyd
Joseph Marino, Jr.
Pierre Macbeth
Barbara McMahon
Drs. Knox and Carlotta Mellon
Sharon and Stan Meresman

:FOUNDATION ENDOWMENT

Natalie Miller
Mrs. Robert H. Morris
Robert I. Mulford
Leslie Mulford
David and Julie Nee
Dr. Beatrice Nold
Betsey and Stephen Pearson
Drs. John and June Phillips
Shirley and Lee Rosen
Tim and Jane Sanders
Charles Schimmel
Richard Sherrill
Michael* and Eleanor Silbergh
Howard and Joan Sitton
Donald* and Victoria Slichter
Pamela D. Smith*
Gloria Souza
Ms. Natalie A. Stewart
Betsy and Robert Sullivan
Jeptha and Elizabeth Wade*
Marilyn and Bill Timoney
Mr. and Mrs. Joe Wandke
Jacqueline A. Wendland
Mrs. Dorothy H. Wheeler
Edie and Lamont Wiltsee
Ms. Bonnie Woodworth
Emily and Paul Woudenberg
Mrs. Wesley Wright
Mr. and Mrs. Donald Wunsch
Cyril and Jeanne Yansouni
Linda Zinn
Anonymous (2)
**deceased*





BRAVO.

Schwab proudly supports Carmel Bach Festival.

Music can inspire, motivate, and build strong communities—which is why we're so passionate about supporting it in the places where we do business. For virtuoso-level financial guidance and support, visit Schwab.com or call (831) 622-5933.

Carmel Valley Branch
100 Clock Tower Place
Suite #100
Carmel, CA 93923
(831) 622-5933
www.schwab.com/carmelvalley

charles SCHWAB

Own your tomorrow.

Brokerage Products: Not FDIC-Insured ▪ No Bank Guarantee ▪ May Lose Value

Carmel Bach Festival is not affiliated with Schwab or any of its subsidiaries or affiliates.

©2017 The Charles Schwab Corporation. All rights reserved. CS19752-09 (0714-4171) ADP79334-00 (06/17)

:ANNUAL CONTRIBUTIONS

The Carmel Bach Festival thanks and recognizes all contributions made between 6/1/2016 and 5/31/2017.

PASSION $80,000+

Roberta and David Elliott
Frank Quattrone and Denise Foderaro

ORATORIO $25,000+

Nancy and William Doolittle
Susan DuCoeur
Dr. Marie-Luise Kalsi
Kathy and Bill Sharpe
Dot and Gerry Williams

SINFONIA $15,000+

Michele and Bob Axley
Judith Colburn
Richard and Mary Pat McCormick
Carlotta and Knox Mellon
Sharon and Stanley Meresman
Jenny and Tim Smucker
Claudine Torfs
The Mark R. Wendland Memorial Fund
Jeanne and Cyril Yansouni

TOCCATA $10,000+

Barbara Ross Charitable Trust
Camie and Jack Eugster
Nancy and Richard Griffith
Jinah and Nigel Lovett
James and Karen Tyler
Susanne and William Tyler

SONATA $5,000+

Anne and Peter Albano
Nancy Albertini and Stephen Metzger
Ann Andros
Christine and Jerry Baker
Sandie Borthwick and Gloria Souza
Alan Carlson
Kevin Cartwright and Stephen Eimer
Linda and Daniel Cooperman
Jack Davis
Suzanne Dorrance
Gail and Stan Dryden
Patricia and Ron Eastman
Karin and Howard Evans
Diana and James Fraser
Dianne and Arnold Gazarian
Gloria Getty
Beverly and Lyman Hamilton
Virginia Hammerness
Jo Ann and Russell Hatch
Jackie and Peter Henning
Constance and Kenneth Hess
Carol and Don Hilburn
Steven Hoffmann
Shirley and Hersch Loomis
Frances Lozano
Robert Lyle
Lois and Donald Mayol
Susan Mendelsohn and Robert Flanagan
Leslie and Robert Mulford
Julie and Dave Nee
Betsey and Steve Pearson
Marcia and John Price
Shirley and Lee Rosen
Barbara and Larry Sonsini
Joanne Taylor Johnson
Dr. H Reid and Susan Wagstaff
Brigitte Wasserman
Edie and Lamont Wiltsee
Diane and John Young

CANTATA $3,000+

Linda Anderson
Carolyn and Gary Bjorklund
Helen Breck
Shelley and Cristofer Cabanillas
Mary and John Castagna
Julia and David Foster-Bates
Joseph and Elizabeth Heston
Carol Lee Holland
Joan and Captain Wayne Hughes
Debi and Nolan Kennedy
Lynn and William Kern
Bill Lokke
Patricia and David Maddox
Joan and Richard Posthuma
Nancy and George Records
Betsy and Robert Sullivan
Anne and Peter Thorp
Linda Zinn

FUGUE $1,000+

Jeanne and Michael Adams
Joseph and Clara Barbaccia
Barbara and Richard Barlow
Sheila Barton
Helen and Paul Baszucki
Dorothy Becker
Francie Blinks
Mary and Gerald Bock
Fred Bohlander
Jean Brenner
Melissa and Marc Bromley
Fred and Chris Brown
Lenore Brown
Barbara Bucquet
Jane and John Buffington
Mary Jo and Bruce Byson
Anne and Denis Cardone
Delores Charles
Sharon and James Chibidakis
Lena and Stuart Clark
Katharine Comstock
Mary Kay Crockett
Cynthia Curry
Julie Dickson
Victoria Donald

Anita and Richard Dunsay
Bob Evans
Jim and Karen Fanoe
Donald Fennell
Richard Fineberg
Anne Fitzpatrick
Richard Ford
Andrew and Teri Goodman
Tineke Graafland and
John Ehrman
Peggy and Bill Grier
Sara Harkins
Sherry and Howard Hatch
Anne and Ken Helms
Joan Hoover and James Rabjohn
Timothy Howard and Jerry Beale
Rae and Robert Janzen
Nancy Jones
Deborah Juran
Carol and Jesse Kahn
Allyson and Robert Kavner
Jennifer and Michael Knapek
Kirkor Kocek
Hsing Kung
Jeanne and Christo Lavagnino
Didier Legall
Carol and Hal Louchheim
Gil and Aprille Lucero
Mark Mancina
Sue McCloud
Martha and George McGonigle
Robert Montgomery
Elisabeth Morten
Karen Nelson
Laura and Brad Niebling
Fred and Nancy O'Such
Elizabeth and Arthur Pasquinelli
Barbara Paul and Tom la Faille
Les and Jason Reinhardt
Paula Robichaud
Patricia Rosenberg and
Scott Nichols
Roberta and William Rowan
Jane and Timothy Sanders
Jan Schmied
John and Margaret Scholz
Jonathan Showe
Virginia Shuler
Melanie and William Silva
Linda and Paul Sinsar
Victoria Slichter
Ross Smith
Elizabeth Sosic
Natalie Stewart
Alice Tao
Marilyn and William Timoney
Ellen and Mike Turbow
Shipley and Richard Walters
David and Michaelin Watts
Annette and Patrick Welton
Margi and Bill West
Julia Wilson
Judi and Dave Zaches

CANON $500+

Katherine Akos
Judge Richard Aldrich
Peggy Ann and Bob Alspaugh
Steven Anthony
Theodore Balestreri
Robert and Jean Black
Esther and Jerram Brown
Dana and Ted Calhoon
Lynn Carr
Lynda and Tom Christal
David Colburn
Celine and David Dalby
Aimee Darby and Leon Pitts
Gloria and Robert Dench
Sandra and Ned Dewey
Lavinia Dimond
William Donovan
Margaret and Len Edwards
Susan Elliger
Emily Ericsen
Gordon and Ronda Eubanks
David Falk
Rosalind and Howard J. Fisher
Geri Flesher
Joanne and Leon Garden
Frances and Donald Gaver
Kimberly Gilbreath
Peg and Buzz Gitelson
Jack Gorham
Katherine and John Halliday
Adrienne Herman
Debbie Howitt
Kathleen and Danny Huff
Lois Kettel
Marie Krumenacher
Bruce Lindsey
Joan and Matthew Little
Barbara and Wood Lockhart
Judy and Gary Logan
Carol Lokke
Harvey Lynch
Samm MacMurdo and John Hill
Diane Mall
Timothy and Kirsten McCarthy
Doug McLean
Cynthia and Forrest Miller
Jay Newburgh
Anonymous
Philip and Marlene Price
Doris Ryon
Richard Ryon
Maureen and James Sanders
Harriet and Furman Sheppard
Patricia Terwilliger
Michael Thomas
Loretta and Arthur Traum
Vicki Vorhes
Tom Watling
Joanne and Lowell Webster
Bonni and Joel Weinstein
Malcolm Weintraub
Ralph Wiggen
Dr. Lawrence and Joan Zaslow
Marion Zola and Samuel Urcis

:ANNUAL CONTRIBUTIONS

PRELUDE $250+

Elaine Alster
Regina and Frank Amato
Robert Applebaum
Jean Artz
Cynthia Benson
Carol Bergere
Sarah and Clay Berling
Anne Bethel
Nachman Brautbar
Susie and Stan Brusa
Williamette and Larry Bussard
Galen and Brian Call
Pauline Cantin
Carin and Randy Chapin
Roger Chretien
Jacqueline Colbert
Karin and Edward Costello
Marcia Crandall
Lawrence Crapo
Linda and Wayne Cruzan
Charlotte Eyerman
Mary Forbord
Dean Francis
Joel Friedman
Terry Fuller
Peter B. and Veronica D. Goodrich
Kay Sprinkel Grace
Ronald Gustafson
Glenn and Marcia Harrington
Mary Hill
Ivan Humphreys
Carolyn Jessop
Richard L. and Jana E. Julian
Ruth Karlen
Kathy and Robert Klausner
Jeanette Latta
Diane Leister
Mileva Lewis
Valera Lyles
Holly and Stephen Massey
Kirsten McCarthy
Stephen McClellan
Gertrude McEwen
Margaret and Ronald McKinnon
Margaret McLean
Phyllis and Wade Meyercord
Carol Mitchell
Debbie and William Mochizuki
Suzanne Mudge
Gisela and Peter Murray
Mary Alice Osborne
Carrie and Jimmy Panetta
Diane Philips and George Moore
Wendy Puzarne
Linda and James Riggio
James Ringland
Roberta and Karim Salma
Gail and William Scearce
Charles Schimmel
Joyce and Greg Schmid
Jean Scholefield
Karen and Larry Schwartz
Jerome Siebert
Amy and Raymond Sims
Suzanne and Marc Stein
Frank Stephenson
Judy Sulsona and
William Rawson
Janet Takahashi
Shirley Temple
Eileen and Kenneth Whitson
Susan Willey
Susan and David Wirshup
William Zuendt

ETUDE $100+

Claire and Kendall Allphin
Myra and Edward D Amorosi
Cynthia and Richard Anderson
Judith and Thomas Archibald
Jayne Arellano
Diane Arney
Robert Attiyeh
Pamela Baker
Kathryn and Frederick Baron
Antranik and Eloise Barsamian
Alexander Basman
Deirdre Baxter
Carolyn Bazzani
Christine Beckstrom
Karin and Michael
Beumer-Browner
Linda and Roger Bishop
Roger Bolgard
Mark Bollwinkel
Cara Bradbury
David Brainard
Gayle and Stephen Brugler
Bernadette Busenberg and
Thomas Halliwell
Marilyn and Charles Cameron
James Campbell
Ruth Carter and John Manning
Maben and William Clark
Ann and H. Edward Clifton
Michael Condie
Katherine Cooper
Amelia Craig
Kimberly Dahir
Norma Davis
Brian Deans
Melvin Deatherage
Susan Decker
Edward DeLoreto
Martha and Peter Dragovich
Jon Dungan
Nancy and John Durein
George Ehrenhaft
Mark and Dorothy Enayati
Kenneth Frese
Norma and Thomas Frey
Margene Fudenna and James Seff
Anne-Maria Gaddini
Maxine Gaddis
Roberta and Ron Genini
Dorothea and George Gianopulos
Stephen Gilbert and Laurel Brobst
Joseph Goldyne
Janet and Earl Grizzell
Walter Haase
Russell Haisley
Olivia and Daniel Haley
David Hammer
Lloyd Hardin

Mark Harner
Holly Hartley
Brent Harvey
Francis Harvey
O. Hognander Jr.
Astrid Holberg and
David Awerbuck
Patricia Jacobs
Carolyn and Robert Jenkins
Raymond Jewell
Mary Julien
Joan and Andrew Kahr
Marilyn and Dennis Kanemura
Anita and Bill Kaplan
Allan Kaufman
Lisa Kaufmann
Barbara and Frank Keith
Anne Kelley
Bohun Kinloch
Kathy Kirkwood
Kathleen Knight
Jeanne Krener
Elizabeth Lays
Howard Lee, Md
Kathleen and Richard Leslie
Edward Lesnick
David Ligare
Elizabeth and Charles Lord
Lawrence Ludgus
Pierre MacBeth
Catherine Marsten
William Matson
Elisabeth McPhail
Eric Millar
Alex Mills
Charles Mize
Marylou and Thomas Moran
Sadri Musavi
Larry Norton
Cynthia Nourse
Barbara Nowland Allison
David and Claire Oxtoby
Russell Panitzer
Douglas Pardee
Hester Parker
Laura-Lee and Glen Parks
Donley Parmentier
Kathryn and Howard Perkins
Lorraine and Kurt Pickus
Louise Polsky
Marjorie Powell
Carolyn Riches
Melton Robert
Nita and Jim Roethe
Loren Sagon
Irene Savostin-Asling
Carlleen Scott
Mary Lee and William Siegle
Laura Siletto
Drexel Smith
Emilia and Jim Smith
Elizabeth Stewart
Ann and Chris Stone
Joyce and Ronald Stone
Katherine Stoner and
Michelle Welsh
Kay Stringfield
Nicholas Sturch
Barbara Sullivan
Linda and Paul Swatek
Sandra and Jim Swenberg
Roger and Mary Todd
Beth Tolbert
W. Lincoln Wagenhals
Susan Cranston
Eugenie Watson
Marilyn and John Whitcher
Malcom Whyte
D.C. Willetts
Mary and David Wilmer
Charles Wilmot
Emily Woudenberg
Brigitta Wray
Renate and Donald Wunsch
Jean and Michael Zaharias
Nancy Zane

INDIVIDUAL GIFTS IN MEMORY OF

Jo Barton
Barbara Bucquet
Roberta and David Elliott
Frances and Donald Gaver
Nancy and Jacques Herzog
John Hollo
Alice Kinsler and
Sheldon Schachter
Joe and Carole McClendon
Carlotta and Knox Mellon
Beth Tolbert
Susan Cranston
Jeanne and Cyril Yansouni

David Elliott
Gail and Stan Dryden
Don and Carol Hilburn

Trudy Espinosa
Sandie Borthwick and
Gloria Souza

Eleanor K. Hampson
Sandie Borthwick and
Gloria Souza

Connie Herman
Carlotta and Knox Mellon

Vi Jacobs
Dr. Marguerite and
the late Dr. Robert Marsh

Mary Alice Megill
Sandie Borthwick and
Gloria Souza

Kenneth and Amelia Monson
Sandie Borthwick and
Gloria Souza

Barbara Mudge
Sandie Borthwick and
Gloria Souza
David Brainard

Barbara and John Mudge
Suzanne Mudge and
Rolf Donahower

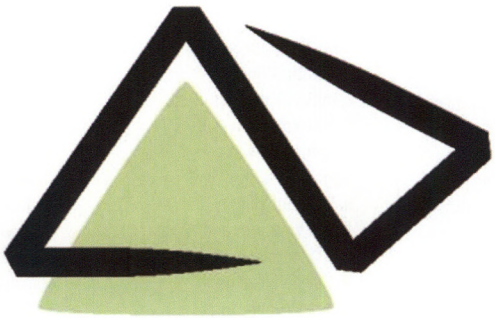
Nancy Mulford
Sandie Borthwick and
Gloria Souza

:ANNUAL CONTRIBUTIONS

Nazanin & Saiid Forouzan Rad
Suzanne and Marc Stein
Terry L. Sanford
Judy Sulsona and William Rawson
Pam Dormody Smith
Sandie Borthwick and Gloria Souza
Barbara Bucquet
Nancy and William Doolittle
Frances and Donald Gaver
Carlotta and Knox Mellon
Barbara Nowland Allison
Joanne Taylor Johnson
Vicki Vorhes
George W. and Ursula Souza
Sandie Borthwick and Gloria Souza
Elizabeth Wade
Nancy and William Doolittle
Gail and Stan Dryden
Don and Carol Hilburn
Carlotta and Knox Mellon
Jeanne and Cyril Yansouni
Paul Woudenberg
Barbara Bucquet
Carlotta and Knox Mellon
Don and Carol Hilburn

INDIVIDUAL GIFTS IN HONOR OF

Gary and Carolyn Bjorklund's 70th Birthday
Carlotta and Knox Mellon
Aimee Darby, Matt Little, Gail Dryden, Carlotta Mellon, and the Bach Festival Office Staff
Sandie Borthwick and Gloria Souza
Stan and Gail Dryden
Katherine Cooper
Linda and Roger Bishop
Paul Goodwin
Laura Siletto
Carol Hilburn's Birthday
Dianne and Arnold Gazarian
Joan Hughes
Gail and Stan Dryden
Carlotta Mellon's Birthday
Dianne and Arnold Gazarian
Carlotta Mellon and her special service to the festival
Julie and Dave Nee
Meg and Mhairi
Pierre MacBeth
Irene Savostin-Asling
Cyril Yansouni
Mary Kay Crockett
Tower Music
Delores Charles



ALBANO

INVESTMENT MANAGEMENT

2511 Garden Road
Suite C225
Monterey, CA 93940
831.648.8010
info@albanoinvest.com

Securities offered through InSight Securities, Inc.
Member: FINRA/SIPC/MSRB

FOUNDATION, CORPORATE AND BUSINESS SUPPORT

Foundations

Alexander Victor Foundation
Ann and Gordon Getty Foundation
Arts Council Of Monterey County
Bank of America
The Berkshire Foundation
California Arts Council – Artists in Schools
The Center for Cultural Innovation
Chevron Humankind Matching Gift Program
Community Foundation for Monterey County
Give Back Brands Foundation
The Harden Foundation
IBM International Foundation
The William and Flora Hewlett Foundation
Lauralie and J. Irvine Fund of the Community Foundation for Monterey County
Todd Lueders Fund for the Arts of the Community Foundation for Monterey County
Monterey County Weekly Fund – The Community Foundation for Monterey County
Monterey Peninsula Foundation
David and Lucille Packard Foundation
The Prairie Foundation
Nancy Buck Ransom Foundation
Warren and Katharine Schlinger Foundation
Willard E Smucker Foundation
Roger and Virginia Stanton Endowment
Union Bank
The Upjohn Foundation
The Welton Family Foundation
Mark Wendland Memorial Fund for the Community Foundation of Monterey County
Yellow Brick Road Benefit Shop

In Kind Donations

Albatross Ridge Vineyards
Alvarado Street Brewery
Bernardus Winery
Cambiata Vineyards
Cobblestone Vineyards LLC
Discretion Brewing
Figge Cellars
Hahn Estate Winery
J. Lohr Vineyards and Wines
Lula's Chocolates
McIntyre Vineyards
Morgan Winery
Paraiso Vineyards
Peter B's Brewpub
Pure Water
Scratch Wines
Scheid Vineyards
Windy Oaks Estate
Wrath Winery

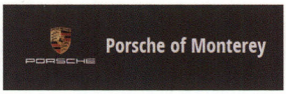
Musician Hospitality Donations

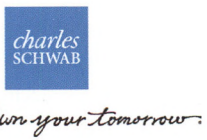
Aabha Indian Cuisine
3690 The Barnyard, Carmel, CA 93923
Allegro Gourmet Pizza
3770 The Barnyard, Carmel 93923
AW Shucks Cocktail and Oyster Bar
Ocean Ave. between San Carlos and Dolores, Carmel-by-the-Sea, 93921
Black Bear Diner
2450 Fremont St., Monterey, 93940
Bruno's Market and Deli
NE Corner of Junipero and 6th, Carmel-by-the-Sea, 93921
Café Stravaganza
241 The Crossroads, Carmel, 93923
The Cheese Shop
Carmel Plaza, Carmel-by-the-Sea, 93921
Cottage Restaurant
5 Lincoln Street, Carmel-by-the-Sea, 93921
Cultura – Comida y Bebida
Dolores between 5th and 6th, Carmel-by-the-Sea, 93921
Cypress Inn
Lincoln and 7th, Carmel-by-the-Sea, 93921
Dametra Café
Ocean between Dolores and Lincoln, Carmel-by-the-Sea, 93921
Earthbound Farms
7250 Carmel Valley Rd., Carmel, 93923
Flanagan's Irish-American Pub
3772 The Barnyard, Carmel, 93921
Flying Fish Grill
Mission between Ocean and 7th, Carmel-by-the-Sea, 93921
Grasing's
NW Corner of 6th and Mission, Carmel-by-the-Sea, 93921
Il Fornaio
The Pine Inn, Ocean and Monte Verde, Carmel-by-the-Sea, 93921
Island Fine Burgers and Drinks
300 Del Monte Center, Monterey, 93940
Jeffrey's Grill
112 Mid-Valley Center, Carmel, 93921
Little Swiss Cafe
6th between Dolores and Lincoln, Carmel-by-the-Sea, 93921
Paris Bakery Café – Monterey & Seaside
271 Bonifacio Plaza, Monterey 93440 and 1234 Broadway Ave, Seaside, 93955
Patisserie Boissiere
Mission between Ocean and 7th, Carmel-by-the-Sea, 93921
PF Chang's
1200 Del Monte Center, Monterey, 93940
Subway Sandwiches
26135 Carmel Rancho Blvd., Carmel, 93921
Sweet Elena's Bakery
465 Olympia Ave., #D, Sand City, 93955
Tommy's Wok
Mission between Ocean and 7th, Carmel-by-the-Sea, 93921

:CORPORATE SPONSORS

Entertain your clients and network with the Monterey Peninsula community as a Carmel Bach Festival corporate sponsor.

Corporate sponsorship provides year-round marketing, along with recognition at Festival concerts. In addition, enjoy the perks of VIP events, hosting private corporate events, and showcasing your passion for music, art, and culture. To become a sponsor contact the Carmel Bach Festival office at 831.624.1521 or olivia@bachfestival.org





:MUSIC & IDEAS

The following events are FREE and open to the public.

Pre-Concert Lectures

"HAPPY BIRTHDAY!"
Saturdays, July 15 & 22
6:15–6:45 PM, Studio 105
David Gordon, author of the Festival's history, "Carmel Impresarios," shares bits of fascinating Bach Festival lore as he introduces the colorful and celebratory works of Bach, Glass, Purcell, and Handel.

MUSIC HATH POWERS
Sundays, July 16 & 23
3:00–3:30 PM, Studio 105
The Sunday Main Concert features music of eloquent emotional tenderness and colorful harmonic richness. David Gordon explains what that all means, and what to listen for in the trio of compositions of Tavener, Mahler, and Mozart.

VIENNA, CITY OF MY DREAMS
Mondays, July 17 & 24
6:30–7:00 PM, Studio 105
Peter Hanson, Festival Concertmaster and leader of the Monday Main Concerts joins David Gordon. They will chat informally about Vienna and the music of Mozart and Johann Strauss as well as take questions from the audience.

SIMPLE GIFTS OLD AND NEW
Tuesdays, July 18 & 25
6:15–6:45 PM, Studio 105
David Gordon discusses connections between J.S. Bach and three great 20th century American composers, and also shares his thoughts about Festival Associate Conductor Andrew Megill, conductor of the Tuesday Main Concert.

A KISS FOR THE ENTIRE WORLD
Fridays, July 21 & 28
6:15–6:45 PM, Studio 105
Beethoven's iconic Ninth Symphony shook the Viennese musical world at its premiere. The composer was onstage, but could not hear the music. David Gordon relates the moving story of the genesis and first performance of this beloved work in 1824.
Sponsor: Albano Investment Management

Open Sessions and Additional Lectures

OPEN REHEARSALS AT SUNSET CENTER
Sunday, July 9, 2:30 PM
Wednesday, July 12, 2:30 PM
Artistic Director Paul Goodwin and Associate Conductor Andrew Megill lead these onstage working sessions for our Main Concerts. Gather in the Sunset Foyer 30 minutes beforehand for an introduction by Festival Dramaturge David Gordon.

Free Concerts

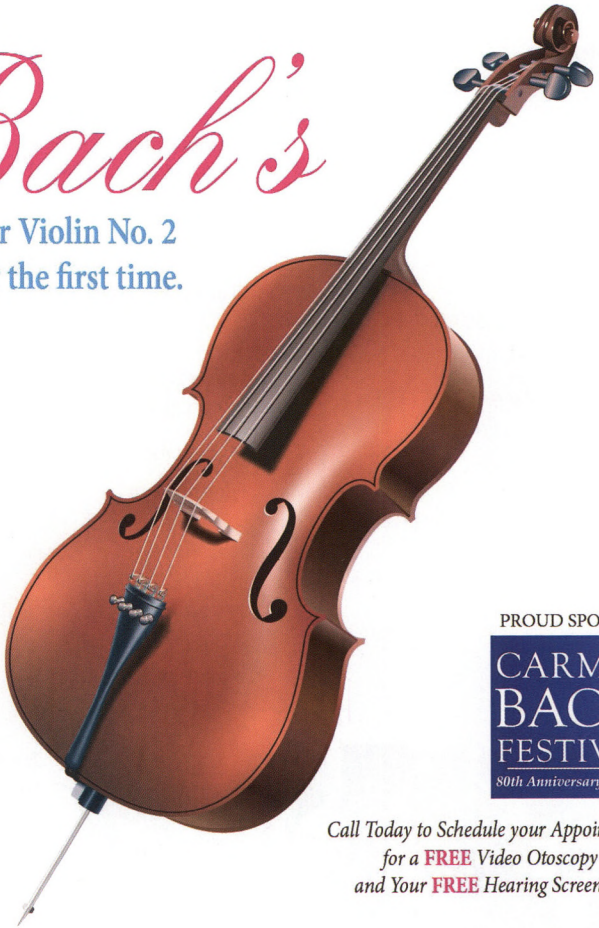
COMMUNITY CONCERT
Thursday, July 20, 6:30 PM
St. Francis Xavier Church, Seaside
This free concert, now in its 32nd year in Seaside, showcases small ensembles of Carmel Bach Festival musicians in an informal 60-minute performance.

TOWER MUSIC
Enjoy pre-concert brass music before most Main Concerts at the Sunset Center Terrace and outside at the Carmel Mission. See the 2017 At-A-Glance for dates and times.

Listen to

Bach's

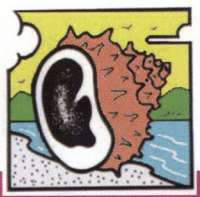
Partita for Violin No. 2
again, for the first time.



PROUD SPONSOR

CARMEL BACH FESTIVAL
80th Anniversary Season

Call Today to Schedule your Appointment
for a **FREE** *Video Otoscopy*
and Your **FREE** *Hearing Screening*



VALLEY HEARING CENTER

FAMILY OWNED & OPERATED SINCE 1984

880 Cass St., Ste 101, Monterey • 920 Park Row, Salinas
www.valleyhearingcenter.com

Monterey 831-920-6670 | Salinas 831-269-5288

Larry J. Solow, Ph.D.
Audiologist

:TOWER MUSIC 2017

SATURDAYS, JULY 15 & 22, 6:50 PM
SUNSET CENTER TERRACE

80 Years!

Frank Martin (1890–1974)	Petite Fanfare
Matthew Locke (1630–1677)	Music for King Charles II
Giovanni Gabrieli (1557–1612)	Canzon septimi toni No. 1
Giovanni Gabrieli	Canzon septimi toni No. 2

TUESDAYS, JULY 18 & 25, 6:50 PM
SUNSET CENTER TERRACE

Fanfare + Four For Five

Richard Rodney Bennett (1936–2012)	Fanfare
Arthur Harris (1927–1992)	Four Moods for Brass Quintet
Collier Jones (1928–2013)	Four Movements for Five Brass

WEDNESDAYS, JULY 19 & 26, 7:50 PM
CARMEL MISSION BASILICA COURTYARD

Venetian Miniatures

Giovanni Gabrieli (1557–1612)	Alma cortes's bella
Martino Pesenti (1600–1648)	Corrente Detta la Granda
Salomone Rossi (1570–1630)	Sinfonie e Corrente from Il terzo libro de varie sonate
Claudio Monteverdi (1567–1643)	Canzonetta

FRIDAYS, JULY 21 & 28, 6:50 PM
SUNSET CENTER TERRACE

Dance Night

Tylman Susato (c.1510–1570)	Dances from The Danserye
Johann Kessel (fl. 1657–1672)	Sonata
Johann Pezel (1639–1694)	Suite of Dances

Tower Music Personnel: *Leonard Ott and Dominic Favia, Trumpets; Meredith Brown, Horn; Bruce Chrisp, Alto and Tenor Trombone; Suzanne Mudge, Tenor Trombone; Wayne J. Solomon, Bass Trombone; Kevin Neuhoff, Percussion*

Youth Music Monterey Brass: *Adam Shapiro, Trumpet; India Maaske, Horn; Elijah Taurke, Trombone; Felix Diaz Contreras, Trombone*

Program Notes

In the 80th year of the Carmel Bach Festival, we are excited to present members of the Youth Music Monterey Brass Ensemble performing with CBF musicians on Saturday Tower Music. Our partnership began in late 2015 and this past 2016–2017 season, these excellent YMM musicians performed with CBF musicians for several events, including the season preview in March and at the 2017 Gala.

The Martin *Fanfare* is our celebratory opening for Saturday. We don't know the titles all of music performed at the coronations of Henry VIII, King Francis, Louis IV, Christian I, Queen Elizabeth I, King George III and IV, all of which have written documentation of the presence of trombones, but we are fairly certain that Matthew Locke composed *Music For his Majesty's Sagbutts and Cornetts* for the coronation of Charles II. The pair of Gabrieli Canzonas are scored for 2 choirs, each with 4 parts, from the 1597 collection *Sacrae Symphoniae*.

Tuesday Tower Music celebrates the modern brass quintet which became firmly established in the mid-20th century. The R.R. Bennett quintet was composed for and performed by the Philip Jones Brass exclusively for many years. In addition to having similar titles, both the Harris and Jones quintets were composed in 1957 as part of the New York Brass Quintet series. Along with the Chicago BQ, American BQ, and the Philip Jones Brass, the New York Brass Quintet was one of the early champions of the brass ensemble. All of those groups, among others, are responsible for the sizeable number of commissions for original works for brass, resulting in an enormous increase in repertoire for the modern brass quintet.

As early as c. 1503, the trombone has had a place in the music of the European courts, the papacy, religious celebrations, and civic wind ensembles. Performing with cornetts, shawms, fife-players, bagpipes, and drummers, the trombone (Italian usage, *tromboni* plural) is cited with a variety of curious names, among them sackbuts, sagbutts, sakbudds, shagbolt, shackbutt, shagbushes, (all English references), contorted trumpets, and sacqueboutes (lovely in French, *mai oui?*). Our noble and glorious history, the English name calling notwithstanding, is replete with numerous references and associations with the nobility and coronations in England, France, and Germany; special occasions, which include water processions, parades, and weddings; various religious celebrations; early opera; and leading Beethoven's funeral procession. Wednesday Tower Music presents the trombones performing a program of sacred and secular Venetian trios, originally for voices or instruments, on sackbuts.

A sizeable amount of repertoire from the Renaissance and Baroque periods is rooted in the dance form. Friday Tower Music closes our 80th year with regal, charming, and toe-tapping dance music from Tylman Susato and Johann Pezel. Though a century apart in age, both composers share similarities as trumpet players, composers of instrumental music for wind instruments, and publishers of their music during their lifetimes.

We are grateful for the legacy of Tower Music which began in 1936 and for more than 30 years was performed by three generations of the Stewart Family trombonists and friends. Tower Music is a free community event, open to the public. We are proud to carry on this popular tradition at the Festival with brass and percussion.

Sponsored by: Susanne and Bill Tyler, Delores Charles, Valley Hearing Center

:MAIN CONCERT | SATURDAY

80!

July 15 and 22, 7:30 PM, Sunset Center Theater
San Carlos and Ninth, Carmel

JOHANN SEBASTIAN BACH
(1685–1750)
30 minutes

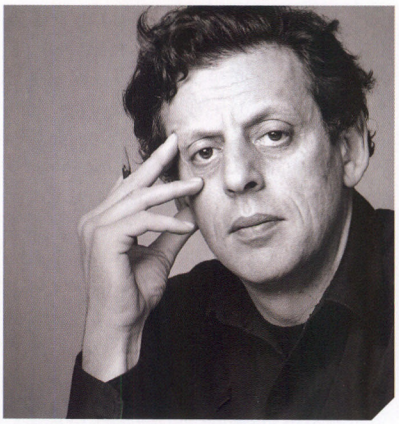
Ascension Oratorio, BWV 11
Lobet Gott in seinen Reichen
1. Chorale: *Lobet Gott in seinen Reichen*
2. Recitative: *Der Herr Jesus hub seine Hände auf*
3. Aria: *Ach, Jesu, ist dein Abschied*
4. Aria: *Ach, bleibe doch, mein liebstes Leben*
5. Recitative: *Und ward aufgehoben zusehens*
6. Chorale: *Nun lieget alles unter dir*
7. Recitative: *Und da sie ihm nachsahen*
8. Aria: *Ach ja! so komme bald zurück*
9. Recitative: *Sie aber beteten ihn an*
10. Aria: *Jesu, deine Gnadenblikke*
11. Chorale: *Wenn soll es doch geschehen*

Mhairi Lawson, soprano
Mindy Ella Chu, mezzo-soprano
Thomas Cooley, tenor
Dashon Burton, baritone

Intermission

PHILIP GLASS
(1937–)
19 minutes

Concerto Grosso
Part 1
Part 2
Part 3



Philip Glass

HENRY PURCELL
(1659–1695)
26 minutes

Birthday Ode for Queen Mary, *Come ye Sons of Art*
1. Sinfonia
2. Ritornello, mezzo soprano solo, and chorus, *Come ye Sons of Art*
3. Mezzo soprano duet, *Sound the Trumpet*
4. Ritornello and chorus, *Come ye Sons of Art*
5. Mezzo soprano solo and ritornello, *Strike the Viol, Touch the Lute*
6. Baritone solo and chorus, *The Day that such a Blessing Gave*
7. Soprano solo, *Bid the Virtues, bid the Graces*
8. Baritone solo, *These are the Sacred Charms*
9. Soprano and bass duet and chorus, *See Nature, Rejoicing*

Mhairi Lawson, soprano
Mindy Ella Chu, mezzo-soprano
Patricia Thompson, mezzo-soprano
Dashon Burton, baritone

GEORGE FRIDERIC HANDEL
(1685–1759)
7 minutes

Worthy is the Lamb/Amen Choruses from *Messiah*

Artists: *Festival Orchestra, Soloists, Chorale, and Chorus; Paul Goodwin, conductor; Andrew Megill, associate conductor and director of the chorale; John Koza, assistant conductor of the chorus; David Gordon, supertitles*

Program Notes

Lobet Gott in seinen Reichen was once categorized as a cantata (BWV 11), but because of its evangelist narrative and the presence of commentary in accompanied recitatives, it qualifies as an oratorio. Bach's autograph describes it as *Oratorium Festo Ascensionis Christi*. It is the final chapter in Bach's monumental liturgical cycle of 1734–35 on the life of Christ, which began with the *Christmas Oratorio* and concluded with this work on Ascension Day, May 19 in Leipzig. The author of the non-biblical portions of much of the text is unknown. Significant parts of the musical materials have proven to be derived from earlier secular works, now lost.

The opening and closing choruses summon a joyful noise in D Major, a key associated with resurrection. Such a large orchestra, adorned with festive trumpets and timpani, is a fitting way to launch our festival. In between these uplifting musical pillars, two arias, for alto and soprano respectively, are surrounded by recitatives, relating the story of Christ's departure from Earth and ascension into heaven. The keystone of this symmetrical structure is a chorale, *Nun lieget alles unter dir*, adapted from a hymn by Johann Rist (1607–1667). The low tessitura of the soprano line in this movement is a reflection of the text: "Now all creation lies below You." In the bass recitative, *Ach,*

Jesu, the staccato flutes depict tears of sorrow at Jesus' departure. The grieving mezzo-soprano aria, *Ach, bleibe doch*, may seem familiar, because Bach later used this music, slightly altered, in the *Agnus Dei* of his B Minor Mass. The soprano aria *Jesu, deine Gnabenblikke* employs an unusual accompaniment consisting only of treble instruments that form an ethereal texture. The lack of a tethering bass symbolizes Christ's ascension from Earth. A celebratory mood is restored with the final chorus.

Philip Glass was born in Baltimore and, after early studies on violin and flute, began composing at the age of 12. After earning a bachelor's degree at the University of Chicago, he studied composition at the Juilliard School with William Bergsma and Vincent Persichetti, all the while composing and publishing prolifically. While studying in Europe on a Fulbright Scholarship with Nadia Boulanger, he was exposed to the music of Ravi Shankar and the forms of Indian classical music, which he began to embrace while rejecting the European avant-garde. His personal style evolved into what is now referred to as "minimalist," which is defined as having an "intentionally simplified rhythmic, melodic and harmonic vocabulary." Minimalism is also associated with the work of Terry Riley and Steve Reich, and with later composers such as Arvo Pärt and John Tavener (whose music can be heard in Sunday's concert). Glass himself prefers the term "repetitive structures." Glass has written extensively for the Philip Glass Ensemble but is also renowned for his numerous operas (*Einstein on the Beach, Ahknaten*), film scores (*The Truman Show, Dracula*), and incidental music (*Company*, which was performed as *String Quartet No. 2* here on July 8).

The Glass *Concerto Grosso* was commissioned by the City of Bonn for the opening of the Staatische Kunstmuseum Bonn and premiered there in 1992. The three movements mirror the fast-slow-fast format of baroque concertos. Glass himself notes that "Each movement…is written for a distinctive group of musicians – the winds, brass and strings – which together make up a symphonic ensemble." Single wind instruments create a soloistic, *concertante* role for the individual players. The Carmel Bach Festival celebrates its 80th anniversary this season and with this performance of Glass' *Concerto Grosso*, we salute one of America's most distinguished composers and our musical neighbor, in his 80th year.

The festive spirit continues with the closing work. Beginning in 1689, Purcell wrote a birthday ode each year for the popular Queen Mary, who ruled jointly with William III and was the third English monarch Purcell served. The culmination of this series of six odes is *Come, Ye Sons of Art*, composed for Mary's 32nd birthday, April 30, 1694. Later that year she succumbed to smallpox. So, instead of a seventh birthday ode, Purcell was tasked with writing her funeral music.

Musical odes in Restoration England were a type of ceremonial cantata for occasions such as birthdays or tributes to monarchs or saints. In this, Purcell's last birthday ode, a wide variety of vocal forces and instruments is employed, frequently supported by ground bass and ostinato techniques in the accompaniment. The text is likely by Nahum Tate, Poet Laureate at the time. First comes a *Sinfonia*, or *Overture* in three parts, with solemn slow sections framing a lively, imitative section in *canzona* style. The titular aria and chorus, *Come, ye Sons of Art* ignites the celebratory mood. You may find it ironic that the trumpets are silent during *Sound the trumpet.* In this duet, the voices take on the trumpeting roles, and even the ground bass running underneath is shaped by fanfare intervals. Purcell's acknowledgement of the irony can be found in the line of text stating, "You make the list'ning shores rebound," which is thought to be a greeting to the great trumpeter of the time, Matthew Shore. *Strike the viol* is for alto and continuo, with recorders adding color and atmosphere and violins later joining the conversation. The baritone solo and chorus *The Day that such a blessing gave* is in the form of a minuet. *Bid the virtues* is set with an intimate dialogue between soprano and oboe.

One can imagine the stage lighting switching immediately from darkness to light with the cheerful ground bass introduction to *These are the sacred charms*. Soprano and bass soloists are answered by the full forces of orchestra and chorus in *See, Nature, rejoicing*, bringing a happy conclusion to this work.

Like Purcell, Handel was the favorite composer of the ruling British monarch. In his generation, it was George I for whom he wrote odes and anthems (following the tradition of Purcell), and instrumental music such as the *Music for the Royal Fireworks*. But Handel's oratorios were aimed at a wider audience, and the production of public concerts was the realization of his entrepreneurial as well as musical skills. *Messiah* was first heard in the spring of 1742 in Dublin, and the initial performances were benefits for charities. The conclusion Part the Third of this monumental work, with text taken from the book of Revelations, begins with an introduction on *Worthy is the lamb*. This is followed by a fugal treatment of *Blessing and honour, glory, and pow'r be unto him,* and then an even grander fugue on *Amen*. In this country, *Messiah* is strongly associated with Christmas, whereas in Europe it is heard more often for Easter. It has the rare status of an eighteenth century work that has been continuously performed since its premiere. Our July presentation of its final chorus proves that its inspiring power transcends the seasons. And so, on this note, we close our concert and this "triumphant day."

–Allen Whear

Concert Sponsors: Mark R. Wendland Memorial Fund of the Community Foundation for Monterey County, Michele and Bob Axley, Camie and Jack Eugster

: MAIN CONCERT SUNDAY

Spiritual Sunday

July 16 and 23, 4:00 PM, Sunset Center Theater
San Carlos and Ninth, Carmel

JOHN TAVENER (1944–2013)
13 minutes
Mother and Child

GUSTAV MAHLER (1860–1911)
9 minutes
Symphony No. 5, Adagietto

Intermission

WOLFGANG AMADEUS MOZART (1756–1791)
55 minutes
Mass in C Minor, K.427

Mhairi Lawson, soprano
Mindy Ella Chu, mezzo-soprano
Tom Cooley, tenor
Dashon Burton, baritone

Artists: *Festival Orchestra; Soloists; Chorale; Paul Goodwin, conductor; Andrew Megill, associate conductor and director of the chorale; David Gordon, supertitles*

Program Notes

John Tavener has earned a devoted following for his spiritually charged yet accessible music, much of which was written specifically for church services. His early musical influences included Messiaen and Stravinsky; more recently he developed a more personal, minimalist style imbued with his Russian Orthodox faith. *Mother and Child* was commissioned in 2002 by the British choir Tenebrae. Tavener offers these remarks about his piece:

> Mother and Child *celebrates the miracle of childbirth. It also celebrates Mary in her universal aspect as mother of all Prophets, and co-redemptress with Christ. But behind all this is the Theophanic Light, single and infinite, and the same in every Religious tradition. The music is at once tender, ecstatic, and luminous and follows the text. I have interpolated into Brian Keeble's poem, texts celebrating the Eternal feminine in Greek, and then at the climax an outburst in Sanskrit of ATMA. This is supreme Reality, the true Self, shining and infinite, the one single God, expressed in music by pulsating awesome strokes on the Hindu Temple Gong with organ and choirin massive blocks. This seems to say that*

the real 'Mother and Child' are both beyond birth and beyond death and beyond time.

Gustav Mahler built his international career as an opera conductor, yet he never composed an opera. After a series of early lieder, his legacy as a composer consists almost entirely of symphonies and songs with orchestra. During his lifetime his symphonies were not always well received, and his music was banned during the Nazi era because of his Jewish heritage. Only in the second half of the twentieth century did it experience a true revival and the universal recognition that endures today. Standing in the middle of his symphonic output is his *Fifth Symphony*, completed in 1902 and premiered two years later in Cologne. The complete work is for a massive orchestra (typical for Mahler) and lasts more than an hour. Its five movements are divided into three large sections, and the *Adagietto* is the introduction to the third and final part. This movement, scored for strings and solo harp, is an oasis of intimate string color amidst the massive forces of the surrounding movements. The long, lush melodic string lines, richly harmonized, are loaded with varied dynamic and expression marks, and the tempo, while initially marked *sehr langsam* (very slow) passionately ebbs and flows. The harp gently decorates the interplay of the string sections. This movement became one of Mahler's most popular pieces early on, and was performed as a separate work while his symphonies as a whole were neglected. It was performed at the funeral of Robert Kennedy in 1968. According to the conductor Willem Mengelberg, Mahler gave his *Adagietto* as a declaration of love to his future wife, Alma.

A romantic attachment is also associated with the final work on today's program, Mozart's *Mass in C Minor*. In 1781, after several frustrating years in the service of the Archbishop of Salzburg, Mozart broke away from his employer and his family and moved to Vienna to establish himself as an independent pianist and composer. There he reacquainted himself with the Weber family, whose eldest daughter, the soprano Aloysia, now married, had earlier been the object of Mozart's unrequited attentions. Before long he became aligned with the younger daughter Constanza, and a wedding took place in August, 1782, against the wishes of Mozart's father. Although it has been said that Mozart was maneuvered into this position by Constanza's mother, there is every evidence that Mozart's affection for his bride was sincere, and he set out to win his father's consent by convincing him of the couple's religious devotion and Constanza's qualities both as a musician and as a human being. In letters, he described her as having "plenty of common sense and the kindest heart in the world." Early in 1783 Mozart wrote to his father describing a new sacred work in progress, apparently undertaken in a gesture of gratitude for Constanza's recovery from illness: "The moral aspect is indeed part of it; – it was not without intention that it flowed from my pen – I have genuinely made the promise in my heart, and hope that I can really keep it. – My wife was, as I made the promise, still single – but as I was firmly resolved to marry her shortly after her recovery, I could promise it easily – but time and circumstances prevented our journey [to Salzburg], as you yourself know; – but as proof of the reality of my promise the score of *half of a Mass* can serve, still lying there in the best of hopes."

The mention of "half of a Mass" is telling: the "Great" *C Minor Mass*, was never completed, and what Mozart did leave behind has been described as a magnificent "torso." Mozart and his wife finally journeyed to Salzburg in the summer of 1783 as an act of reconciliation with his family, bringing the unfinished mass with him. In October of that year it was performed in Salzburg's St. Peter's Abbey with Constanza singing the soprano solos.

According to the reform measures of Emperor Joseph II, and as enforced by the Archbishop of Salzburg, liturgical masses of the time were to be set simply, with each part of the liturgy through-composed without great textural variety, and were to last no longer than 45 minutes. A dozen of Mozart's earlier

masses written in Salzburg conform to these rules, so why he undertook this ambitious setting – with neither a commission nor an official sanction – is a matter of some debate. The reawakening of religious fervor inspired by his relationship with Constanza and the wish to impress and appease his father are two apparent reasons. His recent inundation in the choral works of Handel and the fugal works of J.S. Bach at the home of Baron van Swieten in Vienna is another. Whether Mozart was familiar with Bach's *B Minor Mass* has not been established, but this work shares the qualities and structure of what is called a *cantata mass*, wherein each line of liturgical text could be set in a contrasting way. In any case, the influence of Bach and Handel can be found throughout Mozart's work, which embraces new and old styles alike.

The *Kyrie and Gloria* are complete as written, but the *Credo* has only the first two parts. The *Sanctus* and *Benedictus* were retained but with missing parts requiring reconstruction and some orchestration. There is no *Agnus Dei* whatsoever. How the work was presented at its premiere is uncertain: an incomplete mass performance would not have been acceptable in a Catholic church. It has been speculated that Mozart either used portions of earlier works to fill in the gaps, or they were chanted. No other performance has been noted during Mozart's lifetime, although the *Kyrie* and *Gloria* were reused, in a practice frequented by Bach himself, in the cantata, *Davidde penitente*, K. 469, with text by Da Ponte.

As with Mozart's *Requiem*, a number of solutions to completing the work have been tendered over the years. Some have made a complete mass setting by reworking other Mozart movements to fit, or in some cases composing new music in the "appropriate" style. The late Robbins Landon, the American musicologist whose edition we perform today, set out to cleanse the text of non-Mozart elements and concentrate solely on the issues of completing instrumentation, some required reconstruction, and general editing: "No one would be foolish enough to consider his reconstruction of such a profound masterpiece the perfect or definitive one…if, in performance, his part in the score remains unnoticed, it will be his greatest satisfaction."

The *Kyrie* presents the starkest contrast between the imposing choral *Kyrie eleison* and the *Christe eleison*, an ecstatic soprano solo. The *Gloria* is in seven parts: *Gloria* for chorus, followed by a soprano solo for *Laudamus te* in operatic, coloratura style (which says a lot about Constanza's abilities). For *Gratias*, the chorus is in five parts and the *Domine deus* is for two soprano soloists. *Qui Tollis* is for double chorus, and its heavily dotted rhythms show the influence of Handel, such as the scourging in *All they that see Him* from *Messiah*. *Quonium* is cast for two sopranos and tenor. *Jesu Christe* serves as a slow introduction for a grand fugue in *Cum Sancto Spiritu*. Two parts of the Credo were left by Mozart: the five-part chorus for *Credo* followed by *Et incarnatus est*, for soprano and trio of woodwinds. The remaining parts were reconstructed by the editor. Mozart did not write a *Crucifixus*. Because of missing parts, extensive reconstruction was required for the *Sanctus*, especially to cast it as a double chorus and fill out all the voices of the fugue in the *Osanna*, as was apparently intended by the composer. Landon credits his predecessor Alois Schmitt for his work on the *Sanctus* and *Benedictus* in 1901. Two sopranos and tenor are joined by bass soloist for the latter work, which is followed by a repetition of the *Osanna* by the full ensemble. Despite the lack of an *Agnus Dei*, thanks to Mozart's enduring genius and the faithful efforts of those who sought to fill in the blanks, this great work does not feel in any way incomplete in a concert performance.

–Allen Whear

Concert Sponsor: Dr. Ise Kalsi

The art of creating a successful wealth management strategy

Appreciation of the arts requires vision, passion and commitment. And the same holds true for crafting a strategy for financial success. At RBC Wealth Management, we take a holistic approach to helping you meet your financial needs and goals. **Call today for a complimentary consultation.**

Deborah Juran, CIMA®, AWM
Senior Vice President – Financial Advisor
Consulting Group

4 Lower Ragsdale Dr., Suite 120
Monterey, CA 93940
Phone: (831) 333-5905 | debbie.juran@rbc.com
www.deborahjuran@rbc.com

RBC® | **Wealth Management**

© 2017 RBC Wealth Management, a division of RBC Capital Markets, LLC, Member NYSE/FINRA/SIPC.

Text and Translations – Mass in C Minor

KYRIE

Kyrie eleison.	Lord, have mercy upon us.
Christe eleison.	Christ, have mercy upon us.
Kyrie eleison.	Lord, have mercy upon us.

GLORIA

Gloria / in / excelsis / Deo.	Glory to God in the highest.
Glory / in / highest / to God.	
Et / in / terra / pax / hominibus / bonae / voluntatis.	and on earth peace to all those of good will.
and / on / earth / peace / to men / of good / will.	

Laudamus te:

Laudamus te.	We praise you,
Benedicimus te.	We bless you,
Adoramus te.	We adore you,
Glorificamus te.	We glorify you.

Gratias:

Gratias / agimus / tibi / propter / magnam / gloriam / tuam.	We give thanks to You, according to Your great glory.
Thanks / we give / to you, / for / the great / glory / Yours.	

Domine Deus:

Domine / Deus, / Rex / coelestis, / Deus / Pater / omnipotens.	Lord God, king of heaven, God the almighty Father.
Lord / God / King / of heaven / God / Father / almighty	
Domine / Fili / unigenite, / Jesu / Christe.	Lord Jesus Christ, the only begotten Son.
Lord / son / only-begotten / Jesus / Christ	
Domine / Deus, / Agnus / Dei, / Filius / Patris.	Lord God, Lamb of God, Son of the Father.
Lord / God / lamb / of God / son / of father	

Qui tollis:

Qui / tollis / peccata / mundi, / miserere / nobis.	You who remove the sins of the world, have mercy on us.
Who / remove / the sins / of the world, / have mercy / on us.	
Qui tollis peccata mundi, / suscipe / deprecationem / nostram.	You who remove the sins of the world, receive our prayer.
Who remove the sins of the world, / receive / entreaty / ours.	
Qui / sedes / ad / dexteram / Patris, / miserere nobis.	You who sits at the right hand of the Father, have mercy on us.
Who / sits / at / the right hand / of the Father, / have mercy on us.	

Quoniam:

Quoniam / tu / solus / Sanctus.	Because you alone are holy.
because / you / alone / holy	
Tu / solus / Dominus.	You alone are the Lord.
you / alone / Lord	
Tu / solus / Altissimus ...	You alone are the highest, ...
you / alone / highest	

Cum Sancto Spiritu:

... Jesu Christe.	... Jesus Christ.
Cum sancto Spiritu in gloria Dei Patris,	With the Holy Ghost in the glory of God the Father,
Amen.	Amen.

CREDO

Credo:

Credo / in / unum / Deum,	I believe in one God,
I believe / in / one / God,	
Patrem / omnipotentem,	the Almighty Father,
Father / Almighty,	
factorem / coeli / et / terrae,	maker of heaven and earth,
maker / of heaven / and / earth,	
visibilium / omnium, / et / invisibilium.	and all things visible and invisible.
visible things / all / and / invisible things.	
Et / in / unum / Dominum / Jesum / Christum,	And (I believe) in one Lord Jesus Christ,
And / in / one / Lord / Jesus / Christ	
Filium / Dei / unigenitum,	the only-begotten Son of God,
Son / of God / only-begotten	
et / ex / Patre / natum / ante / omnia / saecula.	and born of the Father before all ages.
and / from / Father / born / before / all / ages	
Deum / de / Deo, / lumen / de / lumine,	God from God, Light from Light,
God / from / God / light / from / light	
Deum / verum / de / Deo / vero.	True God from True God.
God / true / of / God / true	
Genitum, / non / factum, / consubstantialem / Patri:	Begotten, not made, of one substance with the Father:
Begotten / not / made / of one substance / with the Father	
per / quem / omnia / facta / sunt.	by whom all things were made.
by / whom / all things / made / were	
Qui / propter / nos / homines,	Who, for us
Who / for / us / men	
et / propter / nostram / salutem	and for our salvation
and / for / our / salvation	
descendit / de / caelis.	descended from the heavens.
descended / from / heavens	

Et incarnatus est:

Et / incarnatus / est / de / Spiritu / Sancto	And was made flesh by the Holy Ghost
and / made flesh / was / by / Ghost / Holy	
ex / Maria / Virgine. / Et / homo / factus / est.	from the Virgin Mary, and was made human.
from / Mary / Virgin / and / man / made / was	

SANCTUS

Sanctus:

Sanctus, / Sanctus, / Sanctus,	Holy, Holy, Holy,
Holy / Holy / Holy	
Domine Deus Sabaoth,	Lord God of Hosts,
Lord / God / of Hosts	
pleni / sunt / caeli / et / terra / gloria / tua.	the heavens and earth are filled with your glory.
filled / are / heavens / and / earth / glory / your	
Osanna in excelsis!	Hosanna in the highest!
Hosanna / in / highest	

Benedictus

Benedictus / qui / venit / in / nomine / Domini.	Blessed is He who comes in the name of the Lord.
blessed / who / comes / in / name / of Lord	
Osanna in excelsis!	Hosanna in the highest!
Hosanna / in / highest	

: MAIN CONCERT | MONDAY

A Night in Vienna

July 17 and 24, 7:30 PM, Sunset Center Theater
San Carlos and Ninth, Carmel

WOLFGANG AMADEUS MOZART (1756–1791)
30 minutes

Symphony No. 29 in A Major, K. 201
I. Allegro moderato
II. Andante
III. Menuetto
IV. Allegro con Spirito

WOLFGANG AMADEUS MOZART
16 minutes

Serenade in D Major *(Serenata notturna)*, K. 239
I. Marcia
II. Menuetto
III. Rondeau

Intermission

JOHANN STRAUSS II (1825–1899)
9 minutes

The Acceleration Waltz, Op. 234

JOHANN STRAUSS II
3 minutes

Éljen a Magyar!, Op. 332

JOHANN STRAUSS II
8 minutes

The Emperor's Waltz, Op. 437

FRITZ KREISLER (1875–1962)
5 minutes

Liebesleid

FRANZ LEHÁR (1870–1948)
9 minutes

The Gold and Silver Waltz, Op. 79

JOHANN STRAUSS II
3 minutes

The Tik Tak Polka, Op. 365

JOHANN STRAUSS II — *The Roses from the South Waltz*, Op. 388
9 minutes

JOHANN STRAUSS I — *Cachucha-Gallop*, Op. 97
(1804–1849)
3 minutes

JOHANN STRAUSS II — *The Blue Danube Waltz*, Op. 314
11 minutes

Artists: *Peter Hanson, concertmaster and director, Festival Orchestra*

Program Notes

Mozart began writing symphonies at the tender age of 8 (you can hear his very first one at the Saturday recital) and their style evolved as he matured and absorbed many influences. *Symphony No. 29* is considered a milestone in Mozart's development. He completed it in Salzburg in April, 1774 after having spent some time in Vienna, where he was likely inspired and influenced by the latest works of Haydn. Mozart henceforth adapted the four-movement symphony format, and his next symphonies demonstrate a broader range of textures and the adaptation of chamber music qualities.

The opening of the *Allegro moderato* is unusually subtle. Typical symphonies of the time grabbed the attention with loud chords or gestures, but here the theme begins softly, piling up a series of falling octaves, with a mysteriously gliding bass line underneath. Soon the theme is repeated at full volume, with the bass answering in canon. The *Andante* is notable for its serene and literally muted atmosphere as much as its deep expression. The *Menuetto* features playful, jagged rhythms, with the winds always having the last word, and a smoothly contrasting *Trio*. The finale is in the rollicking 6/8 meter of hunting music, with an opening theme related, with its use of a falling octave, to that of the first movement. The development takes this theme to remote keys as a spirited dialogue breaks out between violins and basses. A scale in the violins, quickly rising an octave and a half, acts as a signpost for the movement's sonata form landmarks: the exposition repeat, the development, the recapitulation, and the coda.

In 18th century Salzburg, musical serenades, or divertimentos, were a traditional accompaniment to a ceremonial event or tribute to a notable person (like Purcell's odes; see Saturday Main Concert), or often a form of entertainment. They were usually performed out of doors in the evening, so the majority of them were written for wind instruments. Typically, they consisted of several varied movements framed by marches. Leopold Mozart apparently wrote at least 30 such works that have since disappeared. The younger Mozart's *Serenata notturna*, K. 239, was written for strings and dated January 1776, so it is safe to assume it was performed indoors, perhaps during carnival season. Like the Baroque *concerto grosso*, it features a group of solo instruments – featuring bass, instead of cello, an Austrian tradition – in contrast to a larger ensemble. The unusual addition of timpani enhances the festive atmosphere. Having only three movements is minimal for a serenade, but Mozart packs a great deal of ingenuity and charm into these. Humorous

moments abound, such as the timpani solo accompanied by stealthily plucked strings in the *Marcia*, or the quasi-tragic slow episode near the end of the cheeky *Rondo*. The solo first violin prevails throughout, and as it leads us through the minuets, one can imagine this as the precursor to Johann Strauss' waltz band a half-century later.

Like Mozart, Johann Strauss II was the son of a famous violinist, who, along with Josef Lanner, developed an ensemble that shaped the popular music of Vienna for years to come, bridging the dance hall with the concert hall. The elder Strauss was considered the "Mozart of the waltz," and the year his namesake son was born he parted with Lanner to form his own orchestra. Father Strauss wanted a better life for all his sons and had them educated in respectable professions. Nevertheless, young Johann studied violin surreptitiously and quickly rose in the ranks of the musical world, eventually forming an orchestra with his brothers that rivaled the father's.

The waltz, derived from the landler, was already popular before the rise of the Strauss musical dynasty. Haydn, Beethoven, and Schubert had written waltzes. Johann Strauss II became the quintessential waltz composer by expanding the basic format – a string of dances – of his prolific father and Lanner. Strauss elevated the art of the concert waltz thanks to his genius at colorful orchestration as well as his innate gift for melodic invention.

The *Acceleration Waltz* begins in duple meter, but soon justifies its title, with its principal waltz starting slowly, then speeding up in a manner that captures the vertiginous sensation the dance inspires. As the capitol of an empire that included Czechs, Hungarians, Slovaks, Italians, etc., Vienna absorbed the music of many cultures. The Strauss family was descended from Hungarian Jews. The polka *Éljen a Magyar* (Long Live the Hungarian!) offers a *soupcon* of the gypsy style. *The Emperor's Waltz* was first heard in Berlin in 1889. The original title was *Hand in Hand*, inspired by a toast made by Austria's emperor, Franz Josef I, complimenting his German counterpart, Wilhelm II. Its revised title was meant to honor both monarchs and the friendship between their respective countries. An introductory march begins quietly. After its climax, a passage of pure fantasy and a brief cello solo guide us towards the proper meter, allowing the serious waltzing to finally get under way. In the coda, the cello returns to wistfully recall the first waltz melody before the full orchestra joins in to drive towards the conclusion.

Fritz Kreisler, considered one of the most important violinists of all time, was a native of Vienna who had a very cosmopolitan career. His elegant playing has influenced countless followers, and his compositions, in a great range of styles – particularly his short violin pieces – are staples of the repertoire today. *Liebesleid* (Love's Sorrow), one of Kreisler's most popular pieces, is brimming with nostalgia for bygone Vienna. It is marked "Tempo di Ländler," which is meant to evoke that rustic Austrian precursor of the waltz.

Hungarian born Franz Lehár built on the Strauss tradition to become a highly successful operetta composer of the next generation. Best known for *The Merry Widow Waltz*, his career extended to film scores in the next century. *The Gold and Silver Waltz* is one of his 65 independent waltzes.

The duple meter polka appeared later but soon rivaled the waltz as a popular couple's dance in the nineteenth century. Although its origins are in dispute, it most likely came from Bohemia, despite a name that implies a connection with Poland. *The Tik-Tak Polka* comes from Strauss' popular operetta *Die Fledermaus*, which was premiered in Vienna in 1874. Its title refers to a clock duet in the second act. *The Roses from the South Waltz* was first performed by the Strauss Orchestra in Vienna's Musikverein in 1880. Its themes are borrowed from a now forgotten operetta, *The Queen's Lace Handkerchief*. A *galop* is similar to a polka, but quicker, and danced in a line with springy steps like horses galloping. In France it evolved into the can-can. By the senior Johann Strauss,

Cachucha-Galopp dates from 1837 and incorporates castanets to create a catchy hoof-beat effect. Hang onto your hats.

The Beautiful Blue Danube Waltz is arguably Strauss' most famous work, instantly recognizable from its opening triad. It first appeared in 1867 as a choral work with piano accompaniment, but was expanded and fully orchestrated the same year. Over the years it has achieved icon status, functioning as the unofficial Austrian national anthem (although for some it will always evoke an orbiting space station). Like many other Strauss works, it is more than just a set of waltzes, it is an elegant tone poem that transcends its ballroom roots, a symbol of Vienna's Golden Age that just happens to be in 3/4 time.

–Allen Whear

Peter Hanson

Concert Sponsors: Kathy and Bill Sharpe, Roberta and David Elliott, WeatherTech

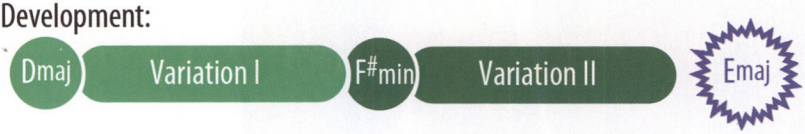
LISTENING GUIDE W. A. Mozart Symphony No. 29 in A Major

FIRST MOVEMENT
ALLEGRO MODERATO

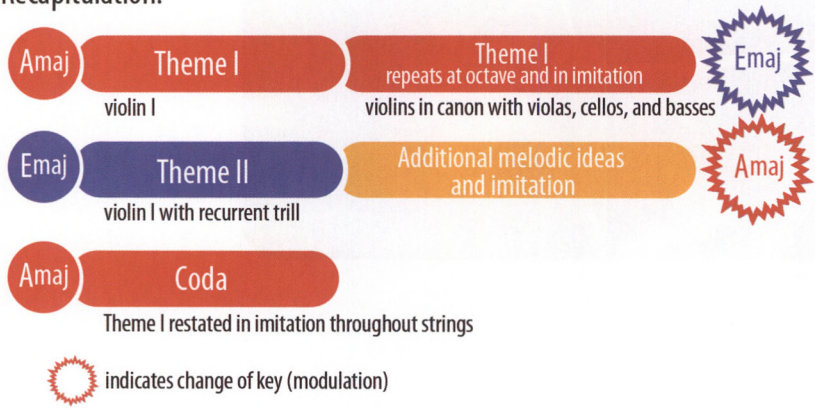
Form: Sonata Allegro

Exposition:

Development:



Recapitulation:



We are excited to present this listening guide to our audience. Regardless of musical background, this visual map of the first movement of the Mozart symphony informs structured listening and enriches the understanding of the work. The sonic landmarks to listen for include the overall form, themes and melodic ideas, key centers and modulations (change of key), instrument groups, and transitions and codas. The map indicates when main musical themes are presented, developed, and reoccur within the overall form.

We would like your feedback! Tell us if this listening guide is useful, insightful, and deepens and enhances your listening experience. We have considered doing this for several years and are appreciative of Sara Ivie for her work in moving this forward.

Jimi Hendrix, Monterey Pop Festival, Monterey, California © Morgan Media / Ed Caraeff

"**WHEN JIMI STEPPED OUT ON STAGE THAT NIGHT,** I had never seen a photograph of him or heard any of his music before. Jimi closed his show by laying his guitar down, taking Ronson lighting fluid, a book of matches and lit a fire … I could feel the heat of the guitar as he then proceeded to smash it on the stage less then six feet in front of me."

— **ED CARAEFF**

Who Shot Monterey Pop!

Photographs from the 1967 Music Festival

Through September 18, 2017 | MMA Pacific Street

Learn more at montereyart.org/pop

monterey museum of art

: MAIN CONCERT | TUESDAY

From Bach to Bernstein

July 18 and 25, 7:30 PM, Sunset Center Theater
San Carlos and Ninth, Carmel

JOHANN SEBASTIAN BACH
(1685–1750)
43 minutes

Ich hatte viel Bekümmernis, Cantata BWV 21

Part 1
1. Sinfonia
2. Chorus: Ich Hatte viel Bekümmernis in meinem Herzen
3. Aria (*soprano*): Seufzer, Tränen, Kummer, Not
4. Recitativo (*tenor*): Wie hast du dich, mein Gott
5. Aria (*tenor*): Bäche von gesalznen Zähren

SAMUEL BARBER
(1910–1981)

Agnus Dei/Adagio for Strings, Op. 11

JOHANN SEBASTIAN BACH

6. Chorus: Was betrübst du dich, meine Seele

Part 2
7. Recitativo (*soprano, bass*): Ach Jesu, meine Ruh
8. Aria (*soprano, bass duet*): Komm, mein Jesu, und erquicke; Ja, ich komme und erquicke
9. Chorus: Sei nun wieder zufrieden, meine Seele
10. Aria (*tenor*): Erfreue dich, Seele, erfreue dich, Herze
11. Chorus: Das Lamm, das erwürget ist

Mhairi Lawson, soprano
Mindy Ella Chu, mezzo-soprano
Thomas Cooley, tenor
Dashon Burton, bass-baritone

Intermission

AARON COPLAND
(1900–1990)
13 minutes

Old American Songs, Set 1
The Boatman's Dance
Dashon Burton, baritone
The Dodger
Mindy Ella Chu, mezzo-soprano
Long Time Ago
Thomas Cooley, tenor
Simple Gifts
Mhairi Lawson, soprano
I Bought Me a Cat

Mhairi Lawson, soprano
Mindy Ella Chu, mezzo-soprano
Thomas Cooley, tenor
Dashon Burton, baritone

LEONARD BERNSTEIN
(1918–1990)
20 minutes

Chichester Psalms
1. Psalm 108, verse 2 / Psalm 100
2. Psalm 23 / Psalm 2, verses 1–4
3. Psalm 131 / Psalm 133, verse 1

Esteli Gomez, soprano
Alyson Harvey, mezzo-soprano
David Vanderwal, tenor
Charles Wesley Evans, baritone
Mia Hamilton, child soprano

Program Notes

In 1714, twenty-nine-year-old Johann Sebastian Bach was promoted to the post of *Konzertmeister* of Weimar. This prestigious advancement came with the added responsibility of composing a new sacred cantata for performance each month, a challenge that paved the way for Bach's mastery of the cantata form and spurred the creation of Cantata BWV 21, *Ich hatte viel Bekümmernis* (I had much grief), in the form we know it today. Based in part on older sketches, *Ich hatte viel Bekümmernis* shows Bach pushing the boundaries of his own technique and the cantata form itself. Italianate recitatives and arias set to newly composed text, possibly by Weimar's court poet Salomo Franck, are intimately juxtaposed with antiquarian motet and fugal-style choruses on words drawn from the biblical Psalms and Book of Revelation. The result is a masterful display of formal structure and religious devotion, a powerful meditation on the condition of the human soul.

The cantata is cast as the narrations of a Soul in distress as it searches for reconciliation with God.

"I had much grief in my heart," the choir sings in the opening C-minor chorus, and the rest of the cantata follows in a similarly first-person perspective. A succession of minor key arias and recitatives chronicle the Soul's descent into despair. Bach takes great advantage of the text, depicting the soprano's "sighing" and "tears" with languid, downward motives in the oboe (movement 3), and the "storms and waves" of the tenor aria with frenzied passagework for the strings (movement 5). Part One of the cantata seems to take us even unto the depths of Hell, and almost leaves us there but for an exhortation by the chorus to "Wait upon God," followed by a dazzling permutation fugue on the words "For I shall yet thank him" (movement 6).

Part Two opens with the Soul, now sung by the soprano, directly in conversation with Jesus, the bass. In these innovative movements (7 & 8), Jesus offers consolation to the now-reviving Soul in a dialogue reminiscent of seventeenth-century operatic love duets. In movement 9, the chorus reaffirms the Soul's revival with the Lutheran chorale tune *Wer nur den lieben Gott lässt walten* (He who allows dear God to rule him), juxtaposed against words from Psalm 116. After the tenor rejoices in the Soul's newfound freedom from sorrow (movement 10), the cantata concludes with a buoyant chorus in C Major, completing the Soul's journey from minor-key darkness into light.

In Bach's time, a sermon would have occupied the space between the two parts of this cantata. Our "sermon" takes the form of Samuel Barber's *Agnus Dei*. "Lamb of God…have mercy on us," the chorus sings, at the moment of the Soul's utmost desolation. Initially begun as the second movement of his string quartet in 1936, Barber quickly reincarnated the piece as the now-famous *Adagio for Strings*. Thirty years later, he recast it for choir using the text from the final part of the Catholic Mass ordinary, a plea for inner and outer peace that further underscores the world-weariness of the music. The choral and string versions will be performed together for today's concert between the fifth and sixth movements.

As a welcome antidote, Aaron Copland's *Old American Songs* takes us back to a simpler, perhaps mythical, American way of life – a life of rural ease, of brotherhood, of carefree liberty. Deriving from several different 19th century American songbooks, these five arrangements are among Copland's most popular works, and are typical of his "Americana" style. "The Boatman's Dance" chronicles the vagabond lifestyle of the Ohio River boatmen, spending their money on whatever pleasures come their way on shore. "The Dodger" is a political song from the presidential election of 1884, in which the supporters of Grover Cleveland used the song to mock his opponent. "Long Time Ago" is both a love song and a lament for the maid mentioned in the lyrics and also for all natural things which must pass. Perhaps the most famous of the songs is "Simple Gifts," a popular Shaker melody best known to us today through Copland's use of it in his ballet *Appalachian Spring*. The set concludes with the gleefully entertaining "I Bought Me a Cat," which takes us on a musical tour of a rural homestead and all its inhabitants of various species!

Since its premiere in 1965, Leonard Bernstein's *Chichester Psalms* has become the most frequently performed choral-orchestral work in the Hebrew language. Composed at the request of Dean Walter Hussey of Chichester Cathedral (who also famously commissioned Benjamin Britten's *Rejoice in the Lamb*, and numerous other important composers and artists), the *Psalms* witness Bernstein balancing his populist sensitivities, honed on Broadway, with an honest expression of faith in the texts.

Each movement sets the bulk of one psalm, while including fragments of another. Movement one opens with a rousing evocation from Psalm 108, "Awake, psaltery and harp!" which rapidly segues into a jaunty setting of Psalm 100 in an irregular meter. In movement 2, Bernstein depicts the presumed author of the psalms, David, as a boy soprano, singing "The Lord is my Shepherd" alongside his harp. The innocence of the scene is disrupted by an intrusion of Psalm 2, sung by just the men of the chorus, disturbingly asking, "Why do the nations rage?"

Yet this turmoil is calmly resolved at the end of the movement.

Echoing Bach's sentiments at the resolution of Cantata 21, Bernstein's third movement is a serene setting of Psalm 131. "Surely I have calmed and quieted myself…my soul is even as a weaned child," the choir sings, mid-way through the third movement. Bernstein ends by quoting Psalm 133, with conviction in the inherent goodness of all peoples: "Behold how good, and how pleasant, it is for brethren to dwell together in unity." Equally boisterous yet reflective, challenging yet tuneful, *Chichester Psalms* has remained a favorite of choirs for more than fifty years.

–Patrick Murray

Mia Hamilton is delighted to make her debut with the Carmel Bach Festival. A native of Menlo Park, Mia just attended Interlochen Center for

the Arts esteemed Vocal Arts summer program for the second year. She has performed locally and internationally in France and Scandinavia with iSing, Silicon Valley's HD chamber ensemble. Mia has earned positions in the American Choral Directors Association Western Division and National Honor Choirs for the past four years. She is looking forward to starting her first year of high school next month.

Concert Sponsors: Jenny and Tim Smucker, Western Digital

Musician Hotspots

Chat with some of our musicians after every concert.
Look for the Musician Hotspot sign in the Sunset Lobby.

: MAIN CONCERT WEDNESDAY

Monteverdi Vespers

July 19 and 26, 8:30 PM, Carmel Mission Basilica
3080 Rio Road, Carmel

CLAUDIO MONTEVERDI (1567–1643)
100 minutes

Vespro della Beata Vergine (1610)
Vespers for the Feast of the Assumption of the Blessed Virgin Mary

1. Versicle and Response: *Deus in adjutorium meum intende; Domine ad adjuvandum me festina*
Soloist: *Timothy Krol, baritone*

2. Psalm 110: *Dixit Dominus*
Soloists: *Kathleen Flynn, Elizabeth Johnson Knight, mezzo sopranos; Timothy Hodges, Jos Milton, Owen McIntosh, David Vanderwal, tenors; Jeffrey Fields, baritone*

3. Motet: *Nigra sum*
Soloist: *Scott Mello, tenor*

4. Psalm 113: *Laudate pueri Dominum*
Soloists:*Molly Quinn, Melanie Russell, sopranos; Timothy Hodges, Stephen Sands, tenors; Timothy Krol, Jonathan Woody, baritones*

5. Motet: *Pulchra es*
Soloists: *Jennifer Paulino, Linda Lee Jones, sopranos*

6. Psalm 122: *Loetatus sum*
Soloists: *Rebecca Mariman, Molly Quinn, sopranos; Stephen Sands, David Vanderwal, tenors; Paul Speiser, baritone*

7. Motet: *Duo Seraphim*
Soloists: *Timothy Hodges, Owen McIntosh, Stephen Sands, tenors*

8. Psalm 127: *Nisi Dominus*

9. Motet: *Audi coelum*
Soloists: *Jos Milton, tenor; Scott Mello, echo*

10. Psalm 147: *Lauda Jerusalem*

11. Sonata sopra *Sancta Maria, ora pro nobis*

12. Hymn: *Ave maris stella*
Soloists: *Jay White, countertenor; Alice Kirwan Murray, mezzo-soprano; Jos Milton, tenor*

13. Magnificat

Magnificat

Soloist: *Rebecca Mariman, soprano*

Et exultavit

Soloists: *Owen McIntosh, Scott Mello, tenors*

Quia respexit
Quia fecit mihi magna

Soloists: *Charles Wesley Evans, David Newman, baritones*

Et misericordia eius
Fecit potentiam

Soloist: *Patricia Thompson, mezzo-soprano*

Deposuit potentes de sede

Soloist: *David Newman, baritone*

Esurientes implevit bonis
Suscepit Israel puerum suum

Soloists: *Estelí Gomez, Linda Lee Jones, sopranos*

Sicut locutus est
Gloria Patri et Filio

Soloists: *David Newman, Jonathan Woody, baritones*

Sicut erat in principio

Artists: *Festival Orchestra; Chorale; Andrew Megill, conductor*

MEMBERS OF THE FESTIVAL ORCHESTRA

Emlyn Ngai, Gabrielle Wunsch, violins; Sarah Darling, Kyle Miller, violas; Margaret Jordan-Gay, cello; Bruce Moyer, double bass; Robert Farley, Alexandra Opsahl, cornetti; Bruce Chrisp, Suzanne Mudge; Wayne J. Solomon, sackbuts; Dominic Teresi, Alexandra Opsahl, recorders; Dongsok Shin, organ; Daniel Swenberg, theorbo

Program Notes

Claudio Monteverdi's *Vespers of 1610* is the oldest work for chorus and orchestra that is commonly accepted as a "masterpiece." Unique in its time for its grandness of scale and opulence of sound, its most distinctive trait is its breathtaking variety. It is the product of Monteverdi's quicksilver imagination, and, like the mind that birthed it, it is a creature in constant motion. Its colors and textures shift constantly and quickly, creating an aural experience akin to looking into a kaleidoscope.

Vespers is the principal evening service of the Catholic church. It originated as one of the Divine Offices, a series of services in medieval monasteries that sang through the book of Psalms weekly. By the 17th century, only a handful of the Offices continued to be celebrated, of which Vespers was the most important. The core texts of Vespers are five psalms and the Magnificat (Mary's reaction to Gabriel's announcement that she would bear the son of God), although other texts were sung or spoken at Vespers as well.

By 1610, Vespers was especially associated with feasts dedicated to the adoration of Mary. Not surprisingly, the pillars of Monteverdi's work are the five psalms, as well as obviously the Marian Magnificat. But around these he also includes other texts that were rarely set to elaborate music, including the introductory *Deus in adjutorium meum intende* and the hymn *Ave Maris stella*. More surprising still, Monteverdi also composed other movements on texts that don't fit any known liturgy (the *Sonata sopra Sancta Maria* and the solo motets), but whose placement in the manuscript suggests they were intended to be part of the complete work, one sung before each of the psalms. Tonight we will also include one piece of music not by Monteverdi, a plainchant processional that would have been heard if the Vespers was sung as part of a complete service on the Feast of the Assumption.

The *Vespers of 1610* has typically been associated with Venice, but the work was actually published three years before Monteverdi moved to the "city of bridges." It was written while the composer was living in Mantua, where he was employed by the Gonzaga court as a composer of secular music (primarily madrigals and opera), but we have no evidence that it was performed there. Some scholars believe it may have been intended to prove his skill at writing sacred music, and its publication may have been a sort of audition – in 1610, the two most important positions in church music in Italy (at the Vatican and at San Marco, the principal church in Venice) were both vacant. The virtuosity of the writing, the grandness of the conception, and the incredible variety of sounds and techniques all support the theory that the work was a demonstration that the incredible expressive range of the world's most famous composer could be used in the service of the church as well as the court, as he combined the newest techniques with ancient traditions to create the unique and vibrant *Vespers of 1610*.

The restlessness of Monteverdi's imagination can be heard in the different number and make-up of performing forces that are called for in each movement. For example, the singers of the choir are divided into different groupings for each of the five psalms: *Dixit Dominus* and *Laetatus sum* are both in six parts; *Laudate pueri* is for eight parts, divided into two equal choirs (the use of spatially separated choirs is a hallmark of the late-Renaissance Venetian *cori spezzatti* style); *Nisi Dominus* is for ten voices, divided into two choirs of five parts each; and Lauda Jerusalem is in seven parts, divided into three choirs: two choirs of three voices each, and a choir of a single voice part. This variety of texture is further heightened by the constant shifting of which, and how many performers are called for at any given moment. For example, *Dixit Dominus* begins in a style imitating Renaissance polyphony, but this lasts only 22 measures. This is rapidly followed by a series of brief sections in bracingly contrasting styles, including *falsobordone* (choral reciting without specified rhythm), bursts of dance-like exuberance, instrumental interludes, and duets for pairs of soloists.

The extreme variety of the work can also be seen in the contrasts between movements. Between each of the relatively large-scale psalms, Monteverdi composes a motet for solo voices. Each of the motets uses a different number of soloists: the first calls for a solo tenor, the second for two sopranos, the third for three tenors, and the fourth for a solo tenor with an out-of-sight echo, with interrupting music for the full ensemble. In the place where a fifth motet might be expected, Monteverdi writes a movement for the instruments, the Sonata sopra Sancta Maria.

All of this variety and constant shifting of texture might be bewildering, but Monteverdi binds the work together by using the ancient traditional plainchant melodies to which the Vespers psalms had been sung for centuries. These melodies are incredibly simple, creating another layer of contrast with the highly ornate music surrounding the original chant tunes (which are called *cantus firmi* when used as a scaffolding upon which a larger composition is built).

The work begins with the simplest possible *cantus firmus*. The traditional chant for *Deus in adjutorium meum* is a single pitch, and Monteverdi gives this to the choir, which sings a single D Major chord over and over, while at the same time the instruments play in modern and highly virtuosic style. The orchestral music is in fact the opening toccata of Monteverdi's opera *Orfeo*, written in Mantua in 1607. This radical and exciting opening sets the stage for the mixture of styles that characterizes the work, the contrast of sacred and secular, of simple and complex, of public and intimate.

Each of the five psalms is similarly based on a plainchant tune, although each uses the *cantus firmus* differently. *Dixit Dominus* sometimes hides it by embedding it within the choral texture, disguised among similar-sounding lines in the other voices, while other times it appears as a bass line in long notes underneath faster-moving duets for two sopranos or two tenors. *Laudate pueri* also features the plainchant in long notes accompanying virtuosic duets, while *Lauda Jerusalem* assigns it to a choir of tenors, while the other singers divide into two other choirs singing newly composed material. The *cantus firmus* in *Nisi Dominus* appears in long notes in the tenor parts of the two choirs, while the *Magnificat* features twelve short sections, all using the same *cantus firmus*, but in twelve different ways.

Between the psalms are the intimate solo motets. These are the most modern moments in the Vespers, and demonstrate Monteverdi's gift for word painting (creating a musical gesture that translates a verbal idea into sound). The text of *Nigra sum* and *Pulchra es* come from the Song of Solomon, whose sensuous words had come to be associated with the adoration of Mary by the Renaissance. In the first motet, listen for the way Monteverdi finds a musical gesture for "Surge," which means "rise up," and for the evocation of flight in the second motet at the text "Me a volare." The third motet, *Duo seraphim*, describes angels calling out to each other across the expanse of heaven in ecstatic, mystical praise of God. One of the most breath-taking moments of word painting in the Vespers occurs at the text "Et hi tres unum sunt" (and these three are one), sung at first by three tenors, melting into a sublime single pitch. The fourth motet, *Audi coelum* is an elaborate play on words. A solo tenor asks the world around him a series of theological questions; he is answered by an echo (another tenor, hidden from view, who repeats the last syllables of the question; the text is constructed so the echo gives the answer to each question posed). The full chorus enters, of course, at the word "omnes" (everyone).

–Andrew Megill

Concert Sponsors: Frank Quattrone and Denise Foderaro, Carlotta and Knox Mellon, Carmel Insurance Agency

Text and Translations

1. Deus, in adjutorium meum intende. Domine, ad adjuvandum me festina.

Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio et nunc et semper
et in saecula saeculorum. Amen. Alleluia.

O Lord, make speed to save me:
O Lord, make haste to help me.

Glory be to the Father, and to the Son, and to the Holy Ghost:
As it was in the beginning, is now and ever shall be,
World without end, Amen. Alleluia.

2. Dixit Dominus

[1] Dixit Dominus Domino meo sede a dextris meis donec ponam inimicos tuos scabillum pedum tuorum
[2] virgam virtutis tuae emittet Dominus ex Sion dominare in medio inimicorum tuorum
[3] tecum principium in die virtutis tuae in splendoribus sanctorum ex utero ante luciferum genui te

[4] iuravit Dominus et non paenitebit eum tu es sacerdos in aeternum secundum ordinem Melchisedech
[5] Dominus a dextris tuis confregit in die irae suae reges

[6] iudicabit in nationibus implebit cadavera conquassabit capita in terra multorum

[7] de torrente in via bibet propterea exaltabit caput

[1] The Lord said unto my Lord, Sit thou at my right hand, until I make thine enemies thy footstool.
[2] The Lord shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies.
[3] Thy people shall be willing in the day of thy power, in the beauties of holiness from the womb of the morning: thou hast the dew of thy youth.
[4] The Lord hath sworn, and will not repent, Thou art a priest forever after the order of Melchizedek.
[5] The Lord at thy right hand shall strike through kings in the day of his wrath.
[6] He shall judge among the heathen, he shall fill the places with the dead bodies; he shall wound the heads over many countries.
[7] He shall drink of the brook in the way: therefore shall he lift up the head.

Doxology

Gloria Patri, et Filio, et Spiritui Sancto,
Sicut erat in principio, et nunc, et semper, et in saecula saeculorum.
Amen.

Glory be to the Father and to the Son and to the Holy Spirit,
As it was in the beginning, both now and always, and to the ages of ages.
Amen.

3. Nigra sum

Nigra sum sed formosa filiae Jerusalem
Ideo dilexit me Dominus et introduxit in cubiculum suum et dixit mihi:
Surge amica mea et veni.
Jam hiems transiit, imber abiit et recessit,
Flores apparuerunt in terra nostra, tempus putationis advenit.

I am black but beautiful, daughters of Jerusalem,
Therefore have I pleased the king, and he has brought me into his chamber and said to me:
Arise my love and come.
For now the winter is past, the rain is over and gone,
The flowers have appeared in our land, the time of pruning is come.

4. Laudate pueri

Laudate pueri Dominum
Laudate nomen Domini.
Sit nomen Domini benedictum ex hoc
nunc et usque in saeculum.
A solis ortu usque ad occasum
laudabile nomen Domini.
Excelsus super omnes gentes Dominus
et super coelos gloria ejus.
Quis sicut Dominus Deus noster,
qui in altis habitat,
et humilia respicit in coelo et in terra?
Suscitans a terra inopem,
et de stercore erigens pauperem;
Ut collecet eum cum principibus,
cum principibus populi sui.
Qui habitare fecit sterilem in domo,
matrem filiorum laetantem.
Gloria Patri et Filio
et Spiritui Sancto
Sicut erat in principio et nunc et semper
et in saecula saeculorum.
Amen.

Praise, o ye servants of the Lord,
Praise the name of the Lord.
Blessed be the name of the Lord
From this time forth and for evermore.
From the rising of the sun unto the going down
Of the same the Lord's name is to be praised.
The Lord is high above all nations,
And his glory above the heavens.
Who is like unto the Lord our God,
Who dwelleth on high?
Who humbleth himself to behold the things
That are in heaven, and in the earth?
He raiseth up the poor out of the dust,
And lifteth the needy out of the dunghill;
That he may set him with princes,
Even with the princes of his people.
He makes the barren woman to keep house,
And to be a joyful mother of children.
Glory be to the Father and to the Son,
And to the Holy Ghost.
As it was in the beginning
Is now and ever shall be;
World without end.
Amen.

5. Pulchra es

Pulchra es, amica mea,
suavis et decora sicut Jerusalem,
terribilis ut castrorum acies ordinata.
Averte oculos tuos a me,
quia ipsi me avolare fecerunt.

Thou art beautiful, O my love,
Sweet and comely as Jerusalem,
Terrible as an army set in array.
Turn away thine eyes from me,
For they have made me flee away.

Andrew Megill

Text and Translations (cont.)

6. Laetatus sum

Laetatus sum in his quae dicta sunt mihi: In domum Domini ibimus.
Stantes erant pedes nostri, in atriis tuis, Jerusalem.
Jerusalem, quae aedificatur ut civitas: cujus participatio ejus in idipsum.
Illuc enim ascenderunt tribus, tribus Domini: testimonium Israël, ad confitendum nomini Domini.
Quia illic sederunt sedes in judicio, sedes super domum David.
Rogate quae ad pacem sunt Jerusalem, et abundantia diligentibus te.
Fiat pax in virtute tua, et abundantia in turribus tuis.
Propter fratres meos et proximos meos, loquebar pacem de te.
Propter domum Domini Dei nostri, quaesivi bona tibi.

I was glad when they said unto me: We shall go into the house of the Lord.
Our feet shall stand in thy courts, O Jerusalem.
Jerusalem, which is built as a city, which is compact together.
For thither did the tribes go up, the tribes of the Lord: the testimony of Israel, to praise the name of the Lord.
Because their seats have sat in judgment, seats upon the house of David.
Pray for the peace of Jerusalem: and abundance for them that love thee.
Let peace be in thy strength: and abundance in thy towers.
For the sake of my brethren, and of my neighbors, I spoke peace of thee.
Because of the house of the Lord our God, I have sought good things for thee.

7. Duo Seraphim

Duo seraphim clamabant alter ad alterum:
Sanctus Dominus Deus Sabaoth. Plena est omnis terra gloria ejus.

Tres sunt, qui testimonium dant in coelo:
Pater, Verbum et Spiritus Sanctus: et hi tres unum sunt.
Sanctus Dominus Deus Sabaoth. Plena est omnis terra gloria ejus.

Two seraphim cried to one another:
Holy is the Lord God of Sabaoth. The whole earth is full of his glory.

There are three who bear witness in heaven:
The Father, the Word, and the Holy Spirit: and these three are one.
Holy is the Lord God of Sabaoth. The whole earth is full of his glory.

8. Nisi Dominus

Nisi Dominus aedificaverit domum, in vanum laboraverunt qui aedificant eam.
Nisi Dominus custodierit civitatem, frustra vigilat qui custodit eam.
Vanum est vobis ante lucem surgere: surgite postquam sederitis, qui manducatis panem doloris.
Cum dederit dilectis suis somnum,
ecce haereditas Domini, filii; merces, fructus ventris.
Sicut sagittae in manu potentis, ita filii excussorum.
Beatus vir qui implevit desiderium suum ex ipsis: non confundetur cum loquetur inimicis suis in porta.

Unless the Lord builds the house, they who build it labor in vain
Unless the Lord keep the city, he who watches over it works in vain.
Vain is for you to wake before the light: wake up after you have rested, [you] who eat the bread of pain.
For he gives rest to those he loves.
Behold the inheritance of the Lord is children; the reward, the fruit of the womb.
As arrows in the hand of the mighty, so are children to them that have been shaken.
Blessed is the man who has filled his quiver with them; he shall not be confounded
When he speaks to his enemies at the gate.

9. Audi coelum

Audi coelum, verba mea, plena desiderio et perfusa gaudio. Eco : Audio!
Dic, quaeso, mihi : Quae est ista, quae consurgens ut aurora rutilat ut benedicam ? Eco : Dicam !
Dic nam ista pulchra ut luna, electa ut sol, replet laetitia terras, coelos, maria ? Eco : Maria !
Maria Virgo illa dulcis, praedicata de propheta Ezechiel porta Orientalis ? Eco : Talis !
Illa sacra et felix porta per quam mors fuit expulsa, introduxit autem vita ? Eco : Ita !
Quae semper tutum est medium inter homines et Deum, pro culpis remedium. Eco : Medium !
Omnes hanc ergo sequamur, qua cum gratia mereamur vitam aeternam consequamur. Eco : Sequamur !
Praestet nobis Deus, Pater hoc et Filius, et Mater cuius nomen invocamus dulce miseris solamen. Eco : Amen !
Benedicta es, virgo Maria, in saeculorum saecula.

Hear, O heaven, my words full of longing and suffused with joy. Echo: I hear!
I beseech you, tell me who is she that rises up, bright as the dawn, and I shall bless her.
Echo: I shall tell you!
Say if this lady, lovely as the moon and glorious as the sun, fills with gladness the earth, heavens and seas.
Echo: Mary!
That sweet virgin Mary, foretold by the prophet Ezechiel, that eastern gate, Echo: The same!
That sacred and joyful portal through which death was expelled and life renewed; Echo: Thus!
Who is always a trusted mediator between God and man for the forgiveness of sins. Echo: A mediator!
Let us all therefore follow her, through whom we may with grace deserve to attain life everlasting.
Echo: Let us follow!
May God the Father, and the Son, and the mother whose sweet name we invoke,
Grant solace to the afflicted. Echo: Amen!
Blessed art thou, virgin Mary, for ever and ever.

10 . Lauda Jerusalem

Lauda, Jerusalem, Dominum; lauda Deum tuum, Sion.
Quoniam confortavit seras portarum tuarum; benedixit filiis tuis in te.
Qui posuit fines tuos pacem, et adipe frumenti satiat te.
Qui emittit eloquium suum terrae: velociter currit sermo ejus.
Qui dat nivem sicut lanam; nebulam sicut cinerem spargit.
Mittit crystallum suam sicut buccellas: ante faciem frigoris ejus quis sustinebit?
Emittet verbum suum, et liquefaciet ea; flabit spiritus ejus, et fluent aquae.
Qui annuntiat verbum suum Jacob, justitias et judicia sua Israël.
Non fecit taliter omni nationi, et judicia sua non manifestavit eis.
Alleluja.

Praise the Lord, O Jerusalem: praise thy God, O Sion.
Because he hath strengthened the bolts of thy gates, he hath blessed thy children within thee.
Who hath placed peace in thy borders: and filleth thee with the fat of corn.
Who sendeth forth his speech to the earth: his word runneth swiftly.
Who giveth snow like wool: scattereth mists like ashes.
He sendeth his crystal like morsels: who shall stand before the face of his cold?
He shall send out his word, and shall melt them: his wind shall blow, and the waters shall run.
Who declareth his word to Jacob: his justices and his judgments to Israel.
He hath not done in like manner to every nation: and his judgments he hath not made manifest to them. Alleluia.

11. Sonata sopra santa Maria

Sancta Maria, ora pro nobis.

Holy Mary, pray for us.

Text and Translations (cont.)

12. Ave maris stella

Ave, maris stella, Dei Mater alma,
Atque semper Virgo, Felix caeli porta.

Sumens illud Ave Gabrielis ore,
Funda nos in pace, Mutans Evae nomen.

Solve vincla reis, Profer lumen caecis,
Mala nostra pelle, Bona cuncta posce

Monstra te esse matrem Sumat per te preces,
Qui pro nobis natus Tulit esse tuus.

Virgo singularis, Inter omnes mitis,
Nos culpis solutos, Mites fac et castos.

Vitam praesta puram, Iter para tutum,
Ut videntes Jesum, Semper collaetemur.

Sit laus Deo Patri, Summo Christo decus
Spiritui Sancto, Tribus honor unus. Amen

Hail, star of the sea, loving Mother of God,
And also always a virgin, Happy gate of heaven.

Receiving that Ave from Gabriel's mouth
Confirm us in peace, Reversing Eva's name.

Break the chains of sinners, Bring light to the blind,
Drive away our evils, Ask for all good.

Show yourself to be a mother, May he accept prayers through you,
He who, born for us, Chose to be yours.

O unique virgin, Meek above all,
Make us, absolved from sin, Gentle and chaste.

Keep life pure, Make the journey safe,
So that, seeing Jesus, We may always rejoice together.

Let there be praise to God the Father, Glory to Christ in the highest,
To the Holy Spirit, One honor to all three. Amen.

13. Magnificat

Magnificat anima mea Dominum
Et exultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.
Quia fecit mihi magna qui potens est, et sanctum nomen eius.
Et misericordia eius a progenie in progenies timentibus eum.
Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.
Deposuit potentes de sede et exaltavit humiles.
Esurientes implevit bonis et divites dimisit inanes.

Suscepit Israel puerum suum recordatus misericordiae suae,
Sicut locutus est ad patres nostros, Abraham et semini eius in saecula.
Gloria Patri, et Filio, et Spiritui Sancto:
Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

My soul doth magnify the Lord
And my spirit hath rejoiced in God my Saviour.
Because he hath regarded the humility of his handmaid: for behold from henceforth all generations shall call me blessed.
Because he that is mighty hath done great things to me: and holy is his name.
And his mercy is from generation unto generations, to them that fear him.
He hath shewed might in his arm: he hath scattered the proud in the conceit of their heart.
He hath put down the mighty from their seat and hath exalted the humble.
He hath filled the hungry with good things: and the rich he hath sent empty away.
He hath received Israel his servant, being mindful of his mercy.
As he spoke to our fathers: to Abraham and to his seed for ever.
Glory to the Father, and to the Son, and to the Holy Spirit
As it was in the beginning, is now, and ever shall be, world without end. Amen.

Bach Boutique

Located in the Sunset Center Lobby
Logo merchandise, CDs, unique gifts with a musical flair,
and a special selection of jewelry from Artisana Gallery.

HOURS

Open before and after Sunset Center Concerts
Mon / Tues / Thurs / Fri / Sat, 10:00 am-10:30pm
Wednesday, 10:00am-4:00pm
Sunday, Noon-5:30pm

Brought to you by:
Bookmark Music and Artisana Gallery
of Pacific Grove

BOOKMARK

: MAIN CONCERT | THURSDAY WEEK 1

Folk and "Barolk"

July 20, 7:30 PM, Sunset Center Theater – 1 PERFORMANCE ONLY
San Carlos and Ninth, Carmel

JOHANN SEBASTIAN BACH
(1685–1750)

Prelude from Cello Suite No. 1
Arr. Huizinga/Coulter

Edwin Huizinga, violin
William Coulter, guitar

TRADITIONAL IRISH

Bonny Portmore

Molly Quinn, soprano

ARR. HUIZINGA/COULTER

Liquid Gold Suite
J.S. Bach dances mixed with traditional Irish folk music
1. *Allemande*, J.S. Bach
2. *Marga's Moment*, Brian Finnegan
3. *Courante*, J.S. Bach
4. *The Honeybee Jig*, Traditional Irish
5. *Sarabande*, J.S. Bach
6. *The Quarter Inch Wick*, Kathleen Keane
7. *The Wedding Reel*, Traditional Irish

Edwin Huizinga, violin
William Coulter, guitar

TRADITIONAL IRISH

Pe in Eireann I

Molly Quinn, soprano

GIUSEPPE TORELLI
(1658–1709)

Concerto in A Minor for Four Violins

Edwin Huizinga, violin
Johanna Novom, violin
Adriane Post, violin
Joseph Tan, violin

Intermission

TURLOUGH O'CAROLAN/J.S. BACH (1670–1738)	*Turlough Meets Johann*
TRADITIONAL BULGARIAN	*Three Bulgarian Tunes*
ARR. HUIZINGA/COULTER	*When She Cam Ben She Bobbit*
BILL WHELAN (1950–)	*Riverdance Set* *Edwin Huizinga, violin* *William Coulter, guitar*
TRADITIONAL IRISH	*Danny Boy*
ANTONIO VIVALDI (1678–1741)	*Concerto in B Minor for Four Violins from l'estro Armonico, Op.3, No.4* *Edwin Huizinga, violin* *Johanna Novom, violin* *Adriane Post, violin* *Joseph Tan, violin*

Artists: *Edwin Huizinga, Johanna Novom, Adriane Post, Joseph Tan, violin; Sarah Darling, Kyle Miller, viola; Ezra Seltzer, cello; Jordan Frazier, double bass; Robin Carlson Peery, flute; Dongsok Shin, harpsichord; William Coulter, guitar; Molly Quinn, soprano*

Program Notes

Prelude from Cello Suite #1
As a classically trained guitarist I have loved and played Bach's *Six Cello Suites* for years. I always knew the *Prelude* from the first suite would make a great, groovy, strummy, folk tune. The opening I-IV-V chord progression is so compelling and the driving rhythms of the arpeggios irresistible. After hearing a great version by The Piano Guys I was inspired to make my own arrangement. Here we have the Fire & Grace version of the prelude in the key of D.

Bonny Portmore
I first heard this old Irish song, popularized by the Canadian singer Loreena McKennitt, sung by the great Scottish guitarist and singer Bert Jansch. The song laments the cutting of Ireland's old oak forests, most often felled to make timber for building British Navy ships. The melody was first published in 1840 in Edward Bunting's *Ancient Music of Ireland*.

Liquid Gold Suite
The evolution of this suite happened very organically. Edwin presented William with the idea of making a guitar arrangement of the piano accompaniment that Schumann composed for *Bach's Partita No. 2* for solo violin. After looking at the score, William said, "no

thanks." But Edwin persisted, so William agreed to give it a go. The two were on tour with A Celtic Christmas, had a day off, and started playing the gigue. They realized that this Baroque dance shared an energy and groove with the Irish jigs that they were already playing in the show. When they got to the last note of the gigue, they immediately segued into an Irish tune called "Marga's Moment." This pairing of Baroque dance music with Irish tunes old and new evolved into this suite.

Pe in Eireann I

I first heard this song sung by my dear friend Eilis Kennedy. She grew up in an Irish-speaking community in County Kerry. She learned this song from a book entitled *Duanaire Gaedhilge* described as "a collection of some of the most beautiful and best known old songs" that was published in 1921. Eilis's grandmother, an Irish language teacher, used the book in her classes and then passed the book on to Eilis. This arrangement is based on an orchestral arrangement done by Garth Neustadter, a brilliant young composer based in LA.

Turlough Meets Johann

What might have happened if Turlough O'Carolan and J.S. Bach had met for a pint in a pub. . . .The music of Turlough O'Carolan "bridges the gap between continental art music on the one hand, and the Gaelic harp and folk music on the other...At his best he wrote music that is distinctively Irish, yet has an international flavor as well. It is this achievement that suggests that Turlough O'Carolan does indeed deserve the title of Ireland's *National Composer*." (From the biography by Grainne Yeats (1925–2013) acclaimed Irish harpist and scholar).

Three Bulgarian Tunes

I first heard traditional Bulgarian dance music and singing in the early 1990's, from a local band in Santa Cruz called Medna Usta, and then from a recording called *Le Mystère des Voix Bulgares*, The Mystery of the Bulgarian Voice. I instantly fell in love with the odd rhythms and polyphonic singing. This medley of tunes starts and finishes with an 11/8 dance called a *kopanitsa*. Thanks to Shelley Phillips for the first *kopanitsa* and to the internet for the second. I googled *kopanitsa* pdf and it was the first tune that popped up. The middle movement is our instrumental arrangement of my favorite song from *Le Mystère* called "Polegnala e Todora."

When She Cam Ben She Bobbit

One of the popular practices of the Baroque period was to compose variations on existing melodies. "When She Cam Ben She Bobbit" was a popular Scottish melody that Carolan used as a basis for variations. The Scottish violinist and composer William McGibbon also wrote variations on the same tune. For this arrangement we pair the two versions.

Riverdance Set

It's certain that when Irish composer Bill Whelan composed music for the original production of Riverdance he had no idea how far and wide his music and the show would travel. Seeing the show certainly had a strong influence on my interest in Irish music, and for a long time now I have wanted to arrange and perform some of the tunes. Twenty years after the show opened I found a willing collaborator who brings an unbridled and fearless enthusiasm to this music.

Danny Boy

This arrangement of perhaps the most well known of all Irish songs is based on one created by Garth Neustadter for the Omaha Symphony's production called *Celtic Journey*.

Vivaldi Concerto for Four Violins

As a violinist, I have loved Vivaldi since the first time my mother gave me a VHS tape of Nigel Kennedy performing *The Four Seasons*. It is such an honor to now get to perform this piece with my colleagues at one of my favorite summer festivals in the world for all of you. This piece is full of energy and delight. The notes fly off the page, and often simply sounds like a gorgeous conversation among best friends.

– Edwin Huizinga and William Coulter

Concert Sponsor: Mary Pat and Richard McCormick

Edwin Huizinga, violin and William Coulter, guitar

Today's Web bonus » Carmel Bach Festival

CARMEL BACH FESTIVAL

Serving Monterey County

MONTEREY HERALD

Saturday, July 15, 2017

monteryherald.com

CARMEL BACH FESTIVAL 2017

THE MONTEREY HERALD SUPPORTS THE CARMEL BACH FESTIVAL!

80th season of the Carmel Bach Festival

15 day celebration of music

Get ready for a great time and great company

"It's a tradition for us. We come to the festival every year and we absolutely love it."

The Monterey Herald has always been a strong supporter of the Carmel Bach Festival.

MONTEREY HERALD

Like The Carmel Bach Festival, **The Monterey Herald** has been part of the community for many generations. The Bach Festival has evolved through the years, and so has marketing and advertising. The Monterey Herald offers local businesses multimedia solutions to help you reach your best prospects through our local, regional and national partnerships.

831.726.4343

www.montereyherald.com

: MAIN CONCERT | THURSDAY WEEK 2

Going to California

An Intimate Evening with the Carmel Bach Festival Vocal Soloists in a Journey from Beethoven to Broadway and Beyond

July 27, 7:30 PM, Sunset Center Theater – 1 PERFORMANCE ONLY
San Carlos and Ninth, Carmel

PART ONE

LUDWIG VAN BEETHOVEN (1770–1827)	British Folk Songs "Music, Love, and Wine" – Beethoven "The Pulse of an Irishman" – Beethoven
FRANZ JOSEPH HAYDN (1732–1809)	"The East Neuk O' Fife" – Haydn "My Love She's But a Lassie Yet" – Haydn "William and Margaret" – Haydn "The British Light Dragoons" – Beethoven Ensemble
FRANZ PETER SCHUBERT (1797–1828)	*Der Hirt auf dem Felsen* (The Shepherd on the Rock), D. 965 *Mhairi Lawson, Keenan Boswell, Erin Finkelstein*
RALPH VAUGHAN WILLIAMS (1872–1958) (Arranged by Paul Goodwin)	Selections from Ten Blake Songs *Mindy Ella Chu, Gonzalo X. Ruiz*
JOHN CORIGLIANO (1938–)	*Three Irish Folk Song Settings* *Thomas Cooley, Robin Carlson Peery*
GIOACHINO ROSSINI (1792–1868)	*I Gondolieri* (The Gondoliers) *Ensemble*

Intermission

THE GOLDEN AGE OF BROADWAY

COLE PORTER (1891–1964)	"Another Op'nin', Another Show" from Kiss Me, Kate *Ensemble*

RICHARD RODGERS (1902–1979) **& OSCAR HAMMERSTEIN II** (1895–1960)	"If I Loved You" from Carousel *Mindy Ella Chu*
RODGERS & HAMMERSTEIN	"The Hills Are Alive" from The Sound of Music *Mhairi Lawson*
RODGERS & HAMMERSTEIN	"Some Enchanted Evening" from South Pacific *Dashon Burton*
ALAN JAY LERNER (1918–1986) **& FREDERICK LOEWE** (1901–1988)	"On the Street Where You Live" from My Fair Lady *Thomas Cooley*
JEROME KERN (1885–1945) & Oscar Hammerstein II	"Make Believe" from Showboat *Mhairi Lawson, Dashon Burton*
BEYOND **JIMMY PAGE** (1944–) **& ROBERT PLANT** (1948–) (Arranged by Keenan Boswell)	"Going to California" *Ensemble*
KEENAN BOSWELL (1988–) (Words by James Mitchell)	Four excerpts from the triptych Trinity "Icarus" from *Mountain* "Ruins" from *Ruins* "Until" from *Ruins* "Sanctuary" from *Sanctuary* *Dashon Burton, Mhairi Lawson, Thomas Cooley, Mindy Ella Chu*
BRIAN DOUGLAS WILSON (1942–) **& MICHAEL EDWIN LOVE** (1941–) (Arranged by Keenan Boswell)	"Good Vibrations" *Ensemble*

Artists: *Mhairi Lawson, soprano; Mindy Ella Chu, mezzo-soprano; Thomas Cooley, tenor; Dashon Burton, baritone; Keenan Boswell, pianist/arranger/composer; Naomi Guy, violin; Paul Rhodes, cello; Robin Carlson Peery, flute; Gonzalo X. Ruiz, oboe; Erin Finkelstein, clarinet*

Program Notes

The folk melodies of Scotland, Ireland, England, and Wales came into particular prominence in the late eighteenth century. They were favored not just by rural folk but also increasingly by the educated and ruling classes. American founding fathers Franklin and Jefferson were among their devotees. The Scottish businessman and amateur musician George Thomson began to collect such works, but his methods were not what we would consider authentic today. Rather than collect and notate them in as original a form as possible, he commissioned world-famous composers to arrange them for voice with accompaniment of piano and strings, which would make them accessible to a growing amateur market. In many cases, he also commissioned poets such as Robert Burns to write new lyrics.

Thomson himself was responsible for the pairing of music and lyrics in most cases. In an early publication, he attempted to explain his reason for changing texts, to "substitute congenial and interesting Songs, every way worthy of the Music, in the room of insipid or exceptionable Verses…and scrupulously careful to remove those doggerel rhymes only by which the Music has been debased; giving place to none inconsistent with that delicacy of the [female] Sex, which in too many publications of this sort has been shamefully disregarded." In other words, no bawdy stories here! Thomson was aiming his marketing at the kinds of households found in Jane Austen novels rather than the crowds found in pubs and pastures. The terms of Thomson's commissions stipulated that the songs were to have introductions and conclusions (called "symphonies") and could be played with piano alone, or with violin and cello, with the explanation, "The harmony is plainly expressed in musical notes, which every young lady may execute correctly."

The origins of the melodies are not always clear, and the distinction we so clearly make in modern times between "folk" and "art" music was far greyer in the past. Some melodies considered "Scottish" were in fact of other ethnic origin, or in some cases composed anew. The texts and tunes were collected by Thomson or commissioned from some of the leading poets and composers of the day.

Haydn was among the first to be commissioned for the project and ultimately produced hundreds of songs. The three Haydn settings in tonight's group, "The East Neuk o' Fife," "My Love She's But a Lassie Yet," and "William and Margaret," date from 1800–1801. This was a few years after his final return from London, but perhaps they are still affected by the memory of his romantic relationship with a Scottish widow, Rebecca Schroeter (nee Scott).

Beethoven's works offer a rare example of his text settings in English. He took the task of setting for voice and piano trio more seriously than his predecessors; the introductions and refrains are more idiomatic and elaborate. He ultimately produced some 127 of these folksong settings between 1812 and 1818, wherein the touch of a master – the flavor of real Beethoven – can be heard framing the popular melodies. "Music, Love and Wine" includes solo verses and a chorus. "The Pulse of an Irishman" has text by Alexander Boswell (1775–1822). "The British Light Dragoons" (1814), with words by Walter Scott, was particularly timely, coming out just months after the historical event it gleefully celebrates: The Peninsular War, in which the British joined forces with the Spanish and Portuguese to drive out the Napoleonic armies occupying the Iberian peninsula. One can imagine this song being sung in a scene from a Patrick O'Brian novel.

"The Shepherd on the Rock" brings together two realms in which Schubert is unsurpassed: chamber music and lieder. Among his hundreds of songs, this is one of only two that include an obbligato instrument along with the piano. Schubert completed "The Shepherd on the Rock" just weeks before his untimely death. The song originated in a letter to Schubert from the operatic soprano Anna Milder-Hauptmann, who requested a work "in a variety

of measures, so that several emotions can be represented" and also stipulated "a brilliant ending." Schubert chose two poems by Wilhelm Müller (1794–1827), whose "Winterreisse" and "Die schöne Müllerin" he had already set, and a third by an unknown poet to create a story in three parts: A lonely shepherd calls from the mountains to his lover, is overcome by sadness, melancholy is overcome by unbridled joy at thoughts of the coming spring. The clarinet, with its wide range and liquid tone provides the perfect counterpart to the voice, offering echoes, yodels, warm expressivity, and rustic character.

Ten Blake Songs are similarly a kind of swan song for Vaughan Williams, who wrote them in 1957 at the age of 86. With a full catalogue of symphonies, operas, and everything in between behind him, he chose the intimate forces of voice and oboe to illuminate several poems from William Blake's *Songs of Innocence and of Experience* (1789). They prove the composer's ability to achieve maximum effect with minimal forces.

American composer John Corigliano was the first composer to receive a Carmel Commission, an orchestral version of his *Fancy on a Bach Air* and offers the following words about his *Irish Folk Song Settings*:

"In 1982, I composed *Pied Piper Fantasy* for flute and orchestra…inspired by the virtuosity of James Galway on the flute and the tin whistle. That was a fairy-tale work, bubbling with the humorous, sometimes sardonic personality of Mr. Galway himself. Six years later, I tried to explore the more poetic side of Irish flute music in these settings of folk or folk-like texts by W.B. Yeats, Padraic Colum, and an anonymous author. The tenor Robert White and the flutist Lisa Hansen gave the first performance in New York's Town Hall on June 18, 1988."

After a phenomenally successful career as an opera composer, Rossini retired early, establishing himself as a celebrity and gourmand in Paris, where he held court at regular private musical soirées. He eventually began to compose again, producing a number of humorous piano pieces, chamber music, songs, and vocal ensembles that he collectively called *Péchés de Vieillesse* (Sins of Old Age). They were performed at soirées but he never permitted their publication during his lifetime. The first set of these works, the *Album Italiano*, begins with a vocal quartet, "I Gondolieri," in the customary 6/8 meter of the barcarolle.

–Allen Whear

Concert Sponsors: Mary Pat and Richard McCormick, Monterey Private Wealth

: MAIN CONCERT | FRIDAY

Joyful Ode

July 21 and 28, 7:30 PM, Sunset Center Theater
San Carlos and Ninth, Carmel

LUDWIG VAN BEETHOVEN
(1770–1827)
5 minutes

Overture to the Ballet, The Creatures of Prometheus, Op. 43

JOHANNES BRAHMS
(1833–1897)
20 minutes

Variations on a Theme by Josef Haydn, Op. 56a
1. Theme – Chorale St. Anthony
2. Variation 1. Poco più animato
3. Variation 2. Più vivace
4. Variation 3. Con moto
5. Variation 4. Andante con moto
6. Variation 5. Vivace
7. Variation 6. Vivace
8. Variation 7. Grazioso
9. Variation 8. Presto non troppo
10. Finale. Andante

Intermission

LUDWIG VAN BEETHOVEN
(1770–1827)
70 minutes

Symphony No. 9, Op. 125
1. Allegro ma non troppo, un poco maestoso
2. Scherzo: Molto vivace, Presto
3. Adagio molto e cantabile
4. Presto

Mhairi Lawson, soprano
Mindy Ella Chu, mezzo-soprano
Thomas Cooley, tenor
Dashon Burton, baritone

Artists: *Festival Orchestra, Soloists, Chorale, and Chorus; Paul Goodwin, conductor; Andrew Megill, associate conductor and director of the chorale; John Koza, assistant conductor of the chorus; David Gordon, supertitle*

Program Notes

In 1800, following the successful premiere of his *First Symphony* in Vienna, Beethoven received a commission to write music for a ballet, *Die Geschöpfe des Prometheus* (The Creatures of Prometheus). This was considered a great honor for a young composer who had not yet proven himself in music for the stage. The complete score consists of an *Overture* and sixteen additional numbers. The first performance of *Prometheus* took place in March, 1801 at the Hofburgtheater in Vienna and was repeated many times. The *Overture*, which has become popular as a concert piece in its own right, shows some kinship with the first movement of the *First Symphony* with its attention-getting opening chords, its orchestration, and its scurrying C Major themes built on scales. Unlike his later overtures to *Coriolan* and *Egmont*, which stress the dramatic, tragic elements of their respective stories, here Beethoven provides a straightforward and rousing curtain-raiser celebrating the heroic aspects of the mythical bringer of fire and life.

After the death of Robert Schumann, Johannes Brahms carried the mantel of heir apparent to the German symphonic tradition of Beethoven. His first symphony, anticipated as a sort of "Beethoven's Tenth," was a long time in coming – fourteen years elapsed between its conception and completion in 1876. Meanwhile, two orchestral serenades and a very symphonic piano concerto appeared before *Variations on a Theme by Josef Haydn* was completed in the summer of 1873. This final warm-up to a first symphony is the earliest independent work in variations form for orchestra to have become part of the standard repertoire.

As is the case with Edward Elgar's own orchestral variations, the origin of Brahms' theme is something of an enigma. Shown a manuscript of a woodwind *partita* believed to be by Haydn, he was fascinated by one of its themes, labeled "Chorale St. Antoni." Scholars are fairly unanimous in disclaiming Haydn's authorship – Robbins Landon suggested it was by Haydn's pupil Ignaz Pleyel – and there is no definitive explanation of the St. Anthony title. Perhaps it was a popular tune for religious processions. Whatever its origins, Brahms was clearly captivated by its charm and challenged by its unusual five-bar phrase structure, and the resulting work, in both orchestral and two-piano versions, has endured as one of his most popular.

The St. Anthony theme is presented by the winds, honoring the original inspiration. Each half of the theme is repeated, the second closing with a repeated B-flat, like the tolling of a bell. The first variation picks up speed and already displays the intricacies to come: rhythmic complexity, imaginative orchestration, intricate counterpoint, etc. The minor mode is explored in *Variations II*, *IV*, and *VIII*. *Var. V* serves as the *scherzo*, while horns and bassoons jauntily kick off *Var. VI* and reassert the duple meter of the theme. *Var. VII* is a gently lilting siciliana labeled *Grazioso* and led off by a beguiling blend of flutes and violas. *Var. VIII* – muted, mysterious, and fleeting – rounds off the series and sets up the quiet beginning of the *Finale*, which is a theme and variations of its own. In the form of a *passacaglia*, it is built on a repeated ground bass taken from the theme. These seventeen mini-variations build in intensity until the St. Anthony theme sneaks back, soon growing to full orchestral glory, decorated by festive scales and adorned by the triangle.

In his early twenties Beethoven had expressed an interest in setting the ode *An die Freude* by Friedrich Schiller (1759–1895), written in 1785. Its themes of freedom and universal brotherhood appealed to Beethoven throughout his life, despite the fact that Schiller's works were banned in Vienna. After the defeat of Napoleon and the Congress of Vienna in 1815, Europe saw the restoration of many monarchies and a general reactionary repression of Enlightenment principles. These events are thought to have reawakened Beethoven's desire to make a strong personal and perhaps political statement, to use his art to revive the ideals of revolution and reform, and to apply them in a spiritual context.

In the years following the *Seventh* and *Eighth Symphonies*, a number of ideas for a new symphony or two were recorded, such as a symphony in "ancient modes," a "German Symphony," or something on a theme of Greek myths. The *Choral Fantasy* of 1808 anticipates the finale of the *Ninth Symphony* in many ways. A commission from the Royal Philharmonic Society in London in 1822 finally galvanized Beethoven's speculative ideas, crystallizing the longstanding intentions to set Schiller's ode and to write a new symphony into a single project, which was completed by February, 1824.

The *Ninth Symphony* premiered on May 7, 1824 in the Kärntnertor Theatre in Vienna. This work is so well known and iconic today that it takes some effort to imagine hearing it for the first time. Eyewitness accounts differ in some details, but from their consensus one gets an impression of the occasion. The orchestra, massive for the time and place – 46 strings, double woodwinds, four horns, trombones, etc., along with four soloists and chorus – was headed by violinist Ignaz Schuppanzigh. Choirmaster Michael Umlauf conducted the orchestra and chorus. Beethoven stood by his side with score in hand throughout the performance, giving tempo indications at the beginning of each movement. Now almost completely deaf, his exaggerated motions were out of synch with the music; Umlauf had privately warned the musicians to ignore Beethoven's direction. There had been only two full rehearsals, in addition to some sectionals. Soloists and choirmaster had pleaded unsuccessfully with Beethoven to alter some of the difficult high notes. The audience in the packed hall broke into applause frequently during the performance (not just between movements, but at key moments such as the timpani entrance in the *scherzo*). In his deafness Beethoven could not hear the crowd's reaction, so the *contralto* soloist had to turn him around to see the ovations. Try to place yourself in 1824 and listen with ears more comfortable with the symphonies of Haydn and early Beethoven and the operas of Salieri and Rossini. If possible, forget for the moment the now ubiquitous *Ode to Joy* theme – endlessly exploited for symbolic and commercial use – as the symphony begins its long quest towards that ideal plane. Then consider how this "brand new" work of unprecedented length, formal complexity, technical difficulty, and massive orchestration intended not merely to entertain but to make a sublime statement.

The first movement begins with an ambiguous tonality because of the open fifths: Is it in major or minor mode? As more instruments join in, building momentum, the melodic fragments coalesce and plunge headlong into a tragically tinged theme in D minor under which Beethoven wrote "reminds us of our despair" in the sketch. The movement proceeds in an expanded sonata form, with groups of organically related themes rather than single contrasting ones, but foregoing the traditional exposition repeat. At the recapitulation, the theme is in D major, but the mode-defining F-sharp in the bass, over a powerful timpani roll, robbing the moment of stability and relief. In the coda, a chromatic, trembling *ostinato* in the strings underlies a funereal march built from fragments of the principal theme, growing inexorably towards a final unison statement.

Donald Tovey described the *Scherzo* as a "satiric drama." As in the first movement, the mode-defining third of the D minor triad is delayed, then delivered by, of all things, the timpani. The principal theme initiates a *fugato*, with a driving dotted figure – the "Amsterdam" rhythm heard so persistently in the *Seventh Symphony* – building to full force. A smooth second theme breaks through, but the rhythm persists. After this exposition is repeated, a development section features temporal experiments. By now we are accustomed to four-bar phrases, so Beethoven switches to three-bar groups (*ritomo di tre battute*). This sets up Beethoven's joke: The timpani loudly interrupts the softy prancing orchestra with the *motto* rhythm. It tries four times, unsuccessfully, to alter the mood, then plays it again a fifth time, half-heartedly, seemingly giving up. This entire development is repeated, and then a transition passage speeds up (*stringendo il tempo*) into the trio. Although the pulse is unchanged, the meter is now duple (only two notes per beat instead of three), the dotted rhythm has disappeared, and the mode is now major, so all feels more relaxed.

The long lines and simple harmonies create a pastoral mood. All of the preceding structure except the *trio* is repeated, followed by a *coda* that very briefly revisits the pastoral trio before ending abruptly.

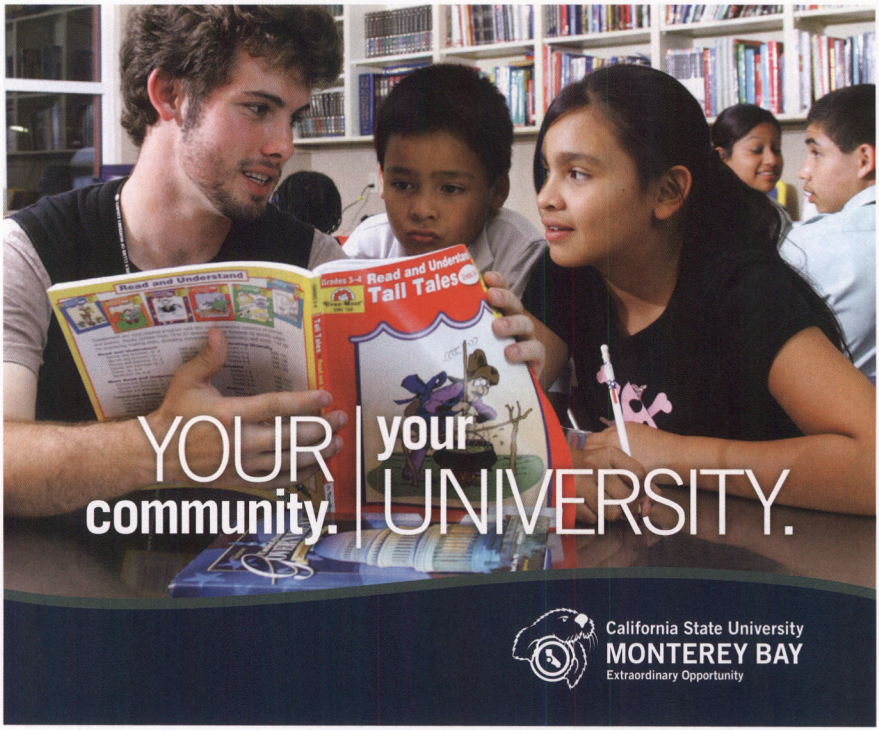
The *Adagio* is in a variation form with two contrasting themes, the first of which is varied or highly embellished at each recurrence, the second reappearing with only minor alterations. The broad principal theme in B-flat major, initially presented by the violins, is spun out in regular phrases echoed fragmentally by the woodwinds. Then a more ardent theme in D major (*andante moderato*) takes flight from the second violins and violas. As in the *scherzo*, this might be interpreted as a yearning for the world of the finale to come. The final variation of the first theme builds twice to a climax crowned by trumpet fanfares. Finally, a sense of serenity is restored as the movement ends quietly.

The introspective mood of the *Adagio* is shattered by the cacophonous start to the finale, which Wagner dubbed the "terror fanfare." The entire symphony has been described as a symbolic journey, or a struggle, from D Minor to D Major, finally achieved in the finale. The orchestral basses respond with a wordless recitative (*selon le caractère d'un recitativ mais, in tempo*). One by one, the first three movements are briefly revisited and rejected by the basses. After the *Adagio* is quoted, the basses wander harmonically, trying to steer in another direction. Encouraged by D major fragments in the woodwinds, they gain confidence, and the now iconic *Ode to Joy* theme is at last quietly and plainly stated in its entirety. A series of variations ensue, first by the strings embellished by bassoons, building to an emphatic statement by the full orchestra. Again, the "terror fanfare" interrupts. Now the bass soloist enters with a true recitative, singing Beethoven's own words: *O Freunde, nicht diese Töne* (O Friends, not these tones, let us instead tune our voices more pleasantly and joyfully.) Finally theme and text are joined, *Freude schöner Götterfunken*… with chorus responding, *Deine zauber*…initiating another series of variations. The most controversial variation is in the style of a military march, for tenor solo and male chorus with wind band and percussion in the "Turkish" style. The music matches the heroic flavor of the text *Laufet, Brüder, eure Bahn, /Freudig, wie ein Held zum Siegen* (Run, brothers, your path, /Joyful, as a hero to victory). This develops into a *fugue*, culminating in a majestic *tutti* restatement of the *Ode to Joy* chorus, underscored with intricate counterpoint.

Beethoven had selected three verses and three choruses from Schiller's 1803 revision of the ode, altering their order to create what Maynard Solomon terms "a line of development from terrestrial to divine." These verses to this point deal primarily with mankind and brotherhood, or the earthly. *Seid umschlungen, Millionen!* looks heavenward, and Beethoven introduces new music to highlight the difference. An archaic, sacred music sound is created by male voices and trombones, followed by an episode recalling Palestrina style for *Ihr stürtz nieder, Millionen?* (Do you bow down, millions? / Do you sense the Creator, world?). Then instruments and voices alike in their highest ranges create an atmosphere of mystical wonder, whispering *Über Sternen muss er wohnen* (Beyond the stars, He must dwell). Next a brilliant double fugue, with variants of the *Ode to Joy* and *Seid umschlungen* themes worked out simultaneously, makes a symbolic reconciliation of the earthly and heavenly. Then soloists and chorus begin what will be the final statement of the opening text, *Freude schöner Götterfunken*, etc. But at the arrival of *Alle Menschen*, etc. Beethoven halts the momentum (*poco adagio*) for an ecstatic episode by the vocal quartet in the distant and ethereal key of B major, savoring these words: *All men become brothers.* With an accelerating series of the notes B-A, the orchestra returns for the final time to the long-sought home key of D major, and the remaining sections are nothing less than a triumphant celebration.

–Allen Whear

Concert Sponsors: Nancy and Bill Doolittle, Dot and Gerry Williams, Susan DuCoeur, Claudine Torfs, Sharon and Stan Meresman, Cyril and Jeanne Yansouni, RBC Wealth Management



Musical Excellence Since 1927

CARMEL MUSIC SOCIETY

Including The Mozart Society

Sunday, October 8, 2017 • 3pm
ORION WEISS, piano
Grieg, Schubert, Schumann, Ravel

Sunday, November 5, 2017 • 3pm
PHILHARMONIA BAROQUE ORCHESTRA
led by ELIZABETH BLUMENSTOCK, violin
Locatelli, Pisendel, Verancini, Vivaldi, Handel, Albinoni, Tartini

Sunday, February 11, 2018 • 3pm
THE AMERICAN STRING QUARTET
Bach, Brahms, Beethoven

Sunday, March 25, 2018 • 3pm
THE ISRAELI CHAMBER PROJECT
Stravinky, Elliott Carter, Ravel, Schumann

Sunday, April 29, 2018 • 3pm
JEREMY DENK, piano
Mozart, Prokofiev, Beethoven, Liszt/Beethoven, Schumann

Saturday, June 9, 2018 • All Day
PIANO COMPETITION
All Competition events are free.

2017 ~ 2018 Season

All Concerts are at Sunset Center, San Carlos & 9th, Carmel.

ARTS COUNCIL MONTEREY COUNTY
With support from the Monterey County Board of Supervisors
SUNSET CENTER

Full season subscriptions are $272/$240/$204.
Single tickets will go on sale August 1, 2017 at $60/$53/$45.
Reach us online at **www.carmelmusic.org** or **831.625.9938**.
Unaccompanied K-12 students and adult full-time students are $10 and can be purchased from CMS or the Sunset Center Box office.

Best of the Fest

July 29, 7:30 p.m., Sunset Center Theater
San Carlos and Ninth, Carmel

Join us on the closing night of the Festival for the beloved tradition, Best of the Fest. After the concert, please join us on the terrace for a champagne reception toasting the conclusion of the 80th Festival.

Favorite selections from the entire Festival are performed in this closing night concert that celebrates music, Carmel, the musicians of the Bach Festival, and the Festival's loyal patrons. The program is a sampler of critical and audience favorites from throughout the two-week Festival, including chamber concerts, the Family Concert, Tower Brass and the Carmel Mission programs that commemorates and honors music, the legacy of Johann Sebastian Bach, and the special and mystical setting of Carmel-by-the-Sea.

Artists: *Paul Goodwin, conductor; Andrew Megill, associate conductor, director of the chorale; John Koza, assistant conductor of the chorus; Festival Orchestra, Chorale, Chorus, Soloists*

The concert is sponsored by the former presidents of the Carmel Bach Festival: Basil Allaire, John Buffington, Ted Calhoon, Kevin Cartwright, Davis Factor, Carlotta Mellon, Dave Nee, Betsey Pearson, Lee Rosen, Natalie Stewart, Lamont Wiltsee, Emily Woudenberg, Cyril Yansouni

Corporate Sponsor: Mark Areias Jewelers

: CHAMBER CONCERT

◦ PRE-FEST RECITAL – SATURDAY

Didreot String Quartet

Bach to the Future: the Legacy of the Fugue

July 1, 5:00 PM, Church in the Forest
3152 Forest Lake Road, Pebble Beach

JOHANN SEBASTIAN BACH (1685–1750)	Art of the Fugue, BWV1080 (excerpts)
FELIX MENDELSSOHN (1809–1847)	Fugue in Eb major, Op. 81, No. 4
FELIX MENDELSSOHN (1809–1847)	Quartet No. 2 in A minor, Op. 13

Artists: *Johanna Novom, Adriane Post, violin; Kyle Miller, viola; Paul Dwyer, cello*

Johanna Novom, Paul Dwyer, Kyle Miller and Adriane Post

Concert Sponsor: Diane and John Young, Gail and Stan Dryden, Scudder Roofing

WeatherTech®
Automotive Accessories
COMPLETE VEHICLE
PROTECTION
800-441-6287
WeatherTech.com
© 2017 by MacNeil IP LLC
FloorLiner™

JOIN US SUNDAYS!
"And the people went up, playing on pipes and rejoicing with great joy..."
SUNDAY SERVICES
9:30am with Choir, Piano & Organ
11:00am with Band
WWW.CARMELPRES.ORG
Carmel
PRESBYTERIAN
CHURCH
Corner of Ocean & Junipero Ave.

: CHAMBER CONCERT

◦ PRE-FEST RECITAL – SATURDAY

Circle of Strings Quartet

July 8, 2:30 PM, Carmel Presbyterian Church
Junipero and Ocean Avenue, Carmel

PHILIP GLASS (1937–)	String Quartet no. 2, "Company" (1983)
LUDWIG VAN BEETHOVEN (1770–1825)	Duet "With Two Eyeglasses Obbligato" for viola and cello, WoO 32
JOHANN SEBASTIAN BACH (arr. David Chen) (1685–1750)	Fantasia and Fugue in C Minor, BWV 537
REINHOLD GLIERE 12 (1875–1956)	Violin Duos, op. 49 Duo no. 7 in G Major Duo no. 8 in A Minor
SAMUEL BARBER (1910–1981)	String Quartet, op. 11 Molto allegro e appassionato Molto adagio Molto allegro

Artists: *Emlyn Ngai, Naomi Guy, violin; Meg Eldridge, viola; Paul Rhodes, cello*

Emlyn Ngai

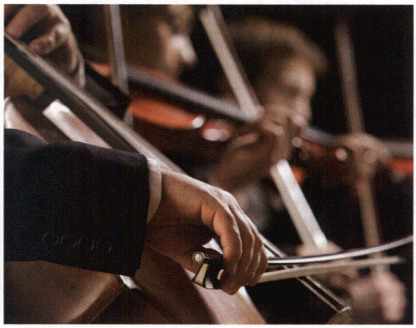
Naomi Guy

Meg Eldridge

Paul Rhodes

Concert Sponsor: Frances Lozano

With teamwork, timing and harmony, everything comes together.



At Monterey Private Wealth we're a fiduciary. Our teamwork, timing and harmony provide our clients with wonderful outcomes.

Our standards are extraordinary. Not just because they're what we expect from ourselves, but because they're what you deserve.

Visit our website montereyprivatewealth.com to read our entire *fiduciary promise*.

Kenneth B. Petersen
CFP®, EA, MBA, AIFA®

Steven C. Merrell
AIF®, CFP®, MBA

Cristofer A. Cabanillas
AIF®, CFP®

Gary E. D. Alt
AIF®, CFP®

PRESERVE. GROW. PROSPER.

MONTEREY
PRIVATE WEALTH
2340 Garden Road / Suite 202
Monterey, CA 93940
831.372.3426
MontereyPrivateWealth.com

Most appropriate for portfolios over $1 million.

: CHAMBER CONCERT

◦ PRE-FEST RECITAL – WEDNESDAY

Organ Recital–Ostinato

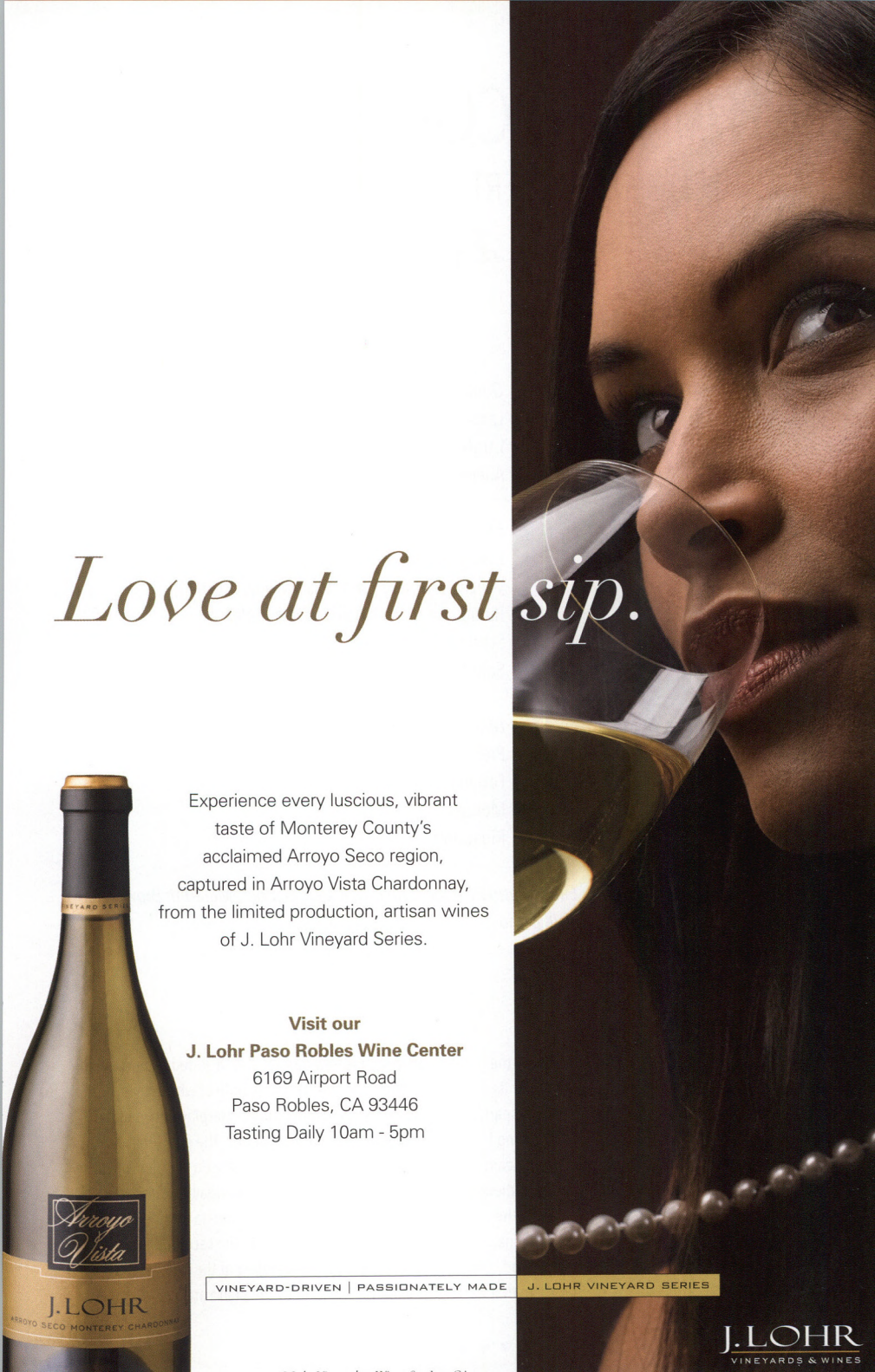
July 12, 7:30 PM, St. Dunstan's Episcopal Church
28005 Robinson Canyon Rd., Carmel Valley

DIETERICH BUXTEHUDE (1637–1707)	Ciacona in E minor, BuxWV 160
JEHAN ALAIN (1911–1940)	Variations sur un thème de Clément Jannequin
HERBERT HOWELLS (1892–1983)	Master Tallis' Testament (from Six Pieces for Organ)
DIETERICH BUXTEHUDE (1637–1707)	Passacaglia in D minor, BuxWV 161
HENDRIK ANDRIESSEN (1892–1981)	Thema met variaties
JOHANN SEBASTIAN BACH (1685–1750)	Partite diverse sopra: 'Sei gegrüsset, Jesu gütig', BWV 768

Artist: *Andrew Arthur, organ*

Andrew Arthur

Concert Sponsor: Lois and Don Mayol


Love at first sip.
Experience every luscious, vibrant taste of Monterey County's acclaimed Arroyo Seco region, captured in Arroyo Vista Chardonnay, from the limited production, artisan wines of J. Lohr Vineyard Series.
Visit our
J. Lohr Paso Robles Wine Center
6169 Airport Road
Paso Robles, CA 93446
Tasting Daily 10am - 5pm
Arroyo Vista
J. LOHR
ARROYO SECO MONTEREY CHARDONNAY
VINEYARD-DRIVEN | PASSIONATELY MADE | J. LOHR VINEYARD SERIES
J. LOHR
VINEYARDS & WINES

: CHAMBER CONCERT

◦ CANDLELIGHT CONCERT – SUNDAY

Summer Winds

July 16, 8:30 PM, All Saints Church
Dolores and Ninth, Carmel

WOLFGANG AMADEUS MOZART (1756–1791)	*Quintet in E-flat Major for Piano and Winds*, K. 452 Largo, Allegro moderato Larghetto Allegretto
PAUL HINDEMITH (1895–1963)	*Kleine Kammermusik*, Op. 24, No.2 Lustig. Mäßig schnell Viertel (Lively, moderately fast) Walzer. Durchweg sehr leise (Waltz, very soft) Ruhig und einfach (Quiet and simple) Schnelle Viertel (Fast) Sehr lebhaft (Very Lively)
MAURICE RAVEL, arr. Abrahamsen (1875–1937)	*Le Tombeau de Couperin* (1919) Prélude Forlane Menuet Rigaudon

Artists: *Dawn Loree Walker, flute; Ellen Sherman, oboe; Erin Finkelstein, clarinet; Meredith Brown, horn; Britt Hebert, bassoon; Keenan Boswell, piano*

Program Notes

Mozart was particularly proud of his innovation, the very first quintet for piano and woodwinds. After its premiere in 1784, in which he played the piano part, he wrote to his father from Vienna: "The best thing I have ever written…how I wish you could have heard it, and how beautifully it was performed! The audience was enthusiastic." Mozart had been inspired by the finest woodwind players in Mannheim and Vienna, and had already composed his most famous wind serenade, the *Gran Partita*, K, 361. The program that unveiled his new quintet also included two new piano *Concertos*, K. 450 and 451, both of which have moments of chamber music interplay between the solo piano and the woodwinds. The quintet has qualities of both the wind serenade and the concerto, but engages the instruments equally. A stately *Largo* introduction is followed by a sonata form *Allegro*. Here one only needs to hear the second theme to appreciate Mozart's handling of the instruments. The phrase is begun by the piano and charmingly

answered by the winds; when repeated, the formula is reversed. This conversation among instruments continues in a most genial way in the song form *Larghetto*. The *Allegretto* is in *rondo* form, the principal theme returning after contrasting episodes, some containing development. A *cadenza* is prepared in the traditional way as in a concerto, but the surprise comes when not just the piano, but each of the instruments shares the spotlight in turn.

Paul Hindemith is one of the most influential and prolific composers of the twentieth century, making lasting contributions to forms as varied as *avant-garde* opera and children's music. He was also an outstanding instrumentalist; as a violinist and violist he held leading positions in orchestras and quartets, and gave the premiere of William Walton's *Viola Concerto*. But he was also skilled on a number of other instruments and wrote idiomatically for everything from piccolo to tuba. His early style was influenced by Max Reger and Richard Strauss, but he absorbed and advanced the most modern trends as he progressed, including expressionism and polytonality. He was also influential as a theorist and teacher. The Nazis condemned his works, and his self-exile led to his serving on the faculty of Yale during the war, where he inspired a whole generation of American composers.

In 1922 he began a series of works for varied instrumentation called *Kammermusik*, which includes small orchestral works and concertos. The second in the series is a woodwind quintet, designated as *Kleine Kammermusik* (small chamber music), written for his colleagues in the Frankfurt Opera. This also was a time of stylistic change and the influence of Stravinsky's neo-classicism and acerbic wit are evident throughout this quintet. His language could be described as tonal but complicated: The cheerful first movement is confident and unapologetic in its dissonant harmony. The second movement is a satiric waltz in which the flute is temporarily replaced by piccolo. At the heart of the work is the slow movement, *Ruhig und einfach*: inward and somewhat dirge-like. The brief fourth movement, *Schnelle viertal*, followed without pause by the powerful *Sehr lebhaft*, offers a short solo *cadenza* passage for each instrument.

Le tombeau de Couperin was first conceived as a suite for piano solo in six movements. Its gestation took place from 1914–17, during which time Ravel served in the war as an ambulance driver. The carnage he witnessed affected him deeply, and moved him to dedicate each movement to a fallen friend. A *tombeau* (literally "tomb") is a musical or literary homage to a departed master, a tradition dating back to the Renaissance. In this work, Ravel honors not just François Couperin in particular, but also expresses his pride and nostalgia for French culture. He does not attempt to duplicate eighteenth century style – although the dance movements follow the baroque forms in a general way – nor does he specifically quote Couperin, although he had transcribed one of that composer's *forlanes* as an exercise. The piano version was premiered in Paris in 1919, after which Ravel orchestrated a four-movement version of the work. Many subsequent arrangements have been made for smaller ensembles, and today's woodwind quintet version was made by Danish composer Hans Abrahamsen. Despite its title and dedications, do not expect a work of a dark, elegiac nature in this colorful and lightly scored suite. The *Prélude* is a fluid *toccata* and a tour de force for the oboe, but has the deftness of touch essential to French style. In both the *Forlane* and the *Menuet* Ravel captures the basic rhythmic lilt of the baroque dance forms while spicing them with modern harmonies. The *Rigaudon*, the most French of all the dances, is full of characteristic brash energy, contrasted by a more relaxed and introspective middle section.

–Allen Whear

Concert Sponsor: Jackie and Pete Henning

: CHAMBER CONCERT

○ MORNING – MONDAY

All Bach Organ Recital

July 17 and 24, 11:00 AM, Carmel Mission Basilica
3080 Rio Road, Carmel

JOHANN SEBASTIAN BACH
(1685–1750)

Prelude & Fugue in C Major, BWV 531

Kyrie, Gott Vater in Ewigkeit, BWV 672

Christe, aller Welt Trost, BWV 673

Kyrie, Gott, heiliger Geist, BWV 674

Allabreve in D, BWV 589

Kyrie, Gott Vater in Ewigkeit, BWV 669

Christe, aller Welt Trost, BWV 670

Kyrie, Gott, heiliger Geist, BWV 671

Trio in D, BWV 583

Dies sind die heiligen zehen Gebot, BWV 678

Dies sind die heiligen zehen Gebot, BWV 679

Prelude & Fugue in C Minor, BWV 546

Program Notes

The *Prelude & Fugue in C*, BWV 531 dates from c. 1700 when Bach was a pupil at the Michaelisschule in Lüneburg. The earliest known source can be found in the *Möller Manuscript* where, despite its modern formalised bipartite structure of prelude and fugue, it bears the title of the older seventeenth-century form: *Praeludium pedaliter*. The stylistic influence of this earlier North German organ prelude upon Bach's keyboard music is indisputable, even amongst some of his later works; the spirited toccata-like pedal solo which opens BWV 531, together with the repeated-note figuration of its fugue subject and those elements of the *stylus phantasticus* displayed at the conclusion of both prelude and fugue all serve as fine examples.

Bach's chorale settings of the *Kyrie*, BWV 669-674 and those of *Dies sind die heil'gen zehen Gebot*, BWV 678 & 679 (These are the Ten Holy Commandments), belong to his third volume of the *Clavier-Übung*, first published in 1739. Unlike the two preceding volumes that contained the six partitas, the French Overture and the Italian Concerto, all for solo harpsichord, Clavier-Übung III was conceived (with the possible exception of the four duets) for organ. The volume is set out in the form of a German Lutheran Mass and is saturated throughout with motivic and numerical symbolism related, in particular, to Trinitarian themes. Encased within the famous *Prelude & Fugue in Eb Major* appear settings of all the principal Lutheran catechism chorales. In each case, Bach presents a substantial and contrapuntally complex chorale setting, followed by (at least) one further setting on a more modest scale, the latter perhaps intended to be played sub communione whilst the congregation received the Eucharist.

The *Allabreve in D*, BWV 589 owes a clear debt to Italy and whilst, structurally, the concerto grosso style of Corelli is evident, the strict four-part contrapuntal writing is predominantly vocal in style. Although undoubtedly an early work, an accurate dating is difficult as no autograph manuscript exists; in fact the oldest known source is, at the earliest, from as late as 1740-50. Some musicologists have even disputed Bach's authorship, but the level of contrapuntal ingenuity and chromatic harmonic expression found in the latter half of the work alludes to the work of a great master in the making.

The independent *Trio in D Minor*, BWV 583 dates from the late 1720s during the early part of Bach's tenure in Leipzig when he also first assembled the remarkable *Six Sonatas*, BWV 525-530 for solo organ. But whereas these latter organ trio sonatas are quintessentially Italian in both form and style, BWV 583 survives as an isolated single adagio movement ornamented expressively in the French manner.

The *Prelude & Fugue in C Minor,* BWV 546 in fact originated as two separate pieces, dating from quite different periods. *The Prelude* was probably written in Leipzig between 1725 and 1729, and around that time combined with a revised version of the *Fugue*, which, in its earlier form, had been coupled to the *Fantasia in C Minor,* BWV 562. The *Prelude* is written in the Italian concerto form with *ritornelli*. Thematically speaking the opening bears a striking resemblance to the opening chorus of the Cantata *Wer sich selbst erhöhet*, BWV 47 from 1726 and the introductory choruses of the double choir motets composed between 1723 and 1729. Around a third of the *Fugue* expounds a second theme, which is subsequently combined with the main theme. The *Prelude* is perhaps more elaborate than the *Fugue*, but the combination of both makes this one of the most mature works in Bach's output for the organ.

–Andrew Arthur

Andrew Arthur

Concert Sponsors: Susan Mendelson and Bob Flanagan, Dr. H. Reid and Susan Wagstaff, Linda and Dan Cooperman, Lexus of Monterey

:CHAMBER CONCERT

◦ AFTERNOON – MONDAY

Bach Cantatas

July 17 & 24, 2:30 PM, All Saints Church
Dolores and Ninth, Carmel

JOHANN SEBASTIAN BACH
(1685–1750)

Cantata: *Mein Herze schwimmt im Blut*, BWV 199
Recitativo: *Mein Herze schwimmt im Blut*
Aria and Recitativo: *Stumme Seufzer, stille Klagen*
Recitativo: *Doch Gott muß mir genädig sein*
Aria: *Tief gebückt und voller Reue*
Recitativo: *Auf diese Schmerzensreu*
Chorale: *Ich, dein betrübtes Kind*
Recitativo: *Ich lege mich in diese Wunden*
Aria: *Wie freudig ist mein Herz*

Aria: *Ergiesse dich reichlich du göttliche Quelle*, from Cantata BWV 5
Duet: *Ehre sei Gott in der Höhe*, from Cantata BWV 110
Recitativo and Aria: *Seht was die Liebe tut*, from Cantata BWV 85
Aria: *Ja tausend mal tausend*, from Cantata BWV 43
Duet: *Ich lebe, mein Herze*, from Cantata BWV 145

Artists: *Mhairi Lawson, soprano; Thomas Cooley, tenor; Gonzalo X. Ruiz, oboe; Patricia Ahern, Marika Holmqvist, violin; Karina Schmitz, viola; Margaret Jordan-Gay, cello; Dongsok Shin, harpsichord*

Program Notes

Bach returned to Weimar as organist in 1708, having spent a brief and unsatisfactory period there right out of school. Now married, he started a family – W.F. and C.P.E. Bach were born here – composed early masterpieces for organ such as the *Orgel-Büchlein*, and immersed himself in Italian concertos (see Bach in the Cathedral, Thursday Twilight Concert). After his promotion to Konzertmeister in 1714 his duties included writing a sacred cantata each month. One of twenty surviving examples of these is *Mein Herze schwimmt im Blut*, written for the eleventh Sunday after trinity and first performed in April of that year.

The librettist was Darmstadt court librarian Georg Christian Lehms (1684–1717). The text is vivid, even violent, reflecting the pain and self-loathing of the sinner whose suffering is ultimately soothed through God's redemption. Bach seems to have been energized and inspired to novelties by these words.

Scored for soprano solo, oboe, strings, and continuo, the cantata opens with a tragically colored accompanied recitative, *Mein Herze schwimmt im Blut* (My heart swims in blood). In the first aria the oboe enhances the poignant affect of the text, full of

words like *Suefzer* (sighs) and *Klagen* (moans). A moment of reflection in a recitative completes the B section before the *da capo*. The second aria, *Tief gebückt und voller Reue* (Deeply bowed and full of remorse) shows more resolve, sturdily supported by the strings. In *Ich, dein betrübtes Kind* (I, your troubled child), a simple chorale melody is sung while the viola weaves a lovely elaboration of the tune. Later versions of this cantata gave the role to a cello or viola da gamba, most likely tailoring the instrumentation to what players were available at the particular time. C.P.E. Bach praised his father's violin playing in the latter's obituary, also mentioning that "As the greatest expert and judge of harmony, he liked to play the viola, with appropriate loudness and softness." Some even contend that Bach's cello suites were conceived and played by the composer on the viola. It is a happy coincidence that both of Bach's rare arias with obbligato viola are included in today's program. After a final accompanied recitative comes *Wie freudig ist mein Herz* (How joyful is my heart) and the joy is infectious in the dancing gigue-like accompaniment of oboe and strings.

The second part of this program is devoted to arias and duets from various cantatas featuring the tenor. In *Ergiesse dich reichlich du göttliche Quelle* (Pour forth thine abundance, thou fountain immortal), from the Leipzig cantata *Wo Soll Ich Fliehen Hin*, BWV 5, the imagery of a divine spring is beautifully rendered in the ever-flowing, lyrical sixteenth notes from the viola and tenor.

Ehre sei Gott in der Höhe (Glory to God in the highest), from Cantata BWV 110, for soprano, tenor, and continuo, is a cheerful setting of the famous text from Luke 2 – also found in the *Christmas Oratorio*, and Handel's Messiah – when the angels greet the shepherds. The cantata *Ich bin ein guter Hirt*, (I am a good shepherd) BWV 85, first performed in the second Sunday after Easter, 1725, focuses on the image of Christ as the good shepherd. The tenor aria *Seht was die Liebe tut* (See what love does), in 9/8 meter, has a pastoral quality befitting the text and its message.

The tenor aria *Ja tausend mal tausend* (Yes thousand times a thousand) from the cantata *Gott fähret auf mit Jauchzen* (God is going up with jubilation) BWV 43, was written for Ascension in 1726. The jubilant text is supported by unison violins, which plunge and ascend with great confidence.

Another Easter cantata, *Ich lebe, mein Herze* (I live, my heart) BWV 145, begins with this duet, a joyful dialogue between the soul (soprano) and Jesus (tenor), accompanied by a spirited solo violin and continuo to complete the program.

–Allen Whear

Margaret Jordan-Gay

Concert Sponsors: Susanne and William Tyler, Charles Schwab

Text and Translations

Cantata, BWV 199 *Mein Herze schwimmt im Blut,*
My heart swims in blood
because the brood of my sins
in God's holy eyes
makes me into a monster.
And my conscience feels pain
because my sins are nothing
but Hell's hangmen.

Detested night of vice!
You, you alone
have brought me into such distress;
and you, you evil seed of Adam,
rob my soul of all inner peace
and shut it off from heaven!
Ah! unheard of pain!
My withered heart
will in future be moistened by no comfort
and I must conceal myself from him
before whom the angels themseves conceal
their faces.

2. Aria and Recitative [Soprano]
Silent sighs, quiet moans,
you may tell of my pains
since my mouth is closed.
And you wet springs of tears
can offer certain witness
of how my sinful heart has repented.

My heart is now a well of tears,
my eyes hot springs.
Ah God! Who then will give you satisfaction!

3. Recitative [Soprano]
But God must be gracious to me
because I wash my head with ashes
my face with tears,
I beat my heart in remorse and sorrow
and full of grief say:
God, be gracious to me, a sinner
Ah yes! his heart breaks
and my soul says:

4. Aria [Soprano]
Deeply bowed and full of remorse
I lie, dearest God, before you
I acknowledge my guilt,
but still have patience,
still have patience with me!

5. Recitative [Soprano]
Amidst these pains of remorse
this word of comfort comes to me.

6. Chorale [Soprano]
I, your troubled child
cast all my sins,
that are fixed so many within me
and frighten me so fiercely,
into your deep wounds
where I have always found salvation.

7. Recitative [Soprano]
I lay myself in these wounds
as upon the true solid rock:
they should be my place of rest.
In these I want to soar in faith
and content and happy to sing:

8. Aria [Soprano]
How joyful is my heart
since God is reconciled
and through my remorse and sorrow
no longer from salvation
or from his heart shuts me away.

Aria, *Ergiesse dich reichlich du Göttliche Quelle* minor from Cantata BWV 5
Pour yourself out abundantly, you divine spring,
ah!, flow over me with streams of blood!
My heart feels the hour of consolation,
now my crushing burdens sink to the ground,
the stains of sin are washed away from me.

Duet, *Ehre sei Gott in der Höhe,* from Cantata BWV 110
Glory to God in the highest and peace be on
earth, now, and to mankind a sign of favor!

Recitativo and Aria, *Seht was die Liebe tut,* from Cantata BWV 85
See what his love hath wrought!
My Jesus holds with kindly care
His flock securely in his keeping
And on the cross's branch hath poured out
For them his precious blood.

***Ja tausend mal tausend*, from Cantata BWV 43**
Yea, thousands on thousands in convoys of wagons,
The great King of Kings shall sing praises, proclaiming
That both earth and heaven beneath him now bend,
And all he hath conquered now fully submits.

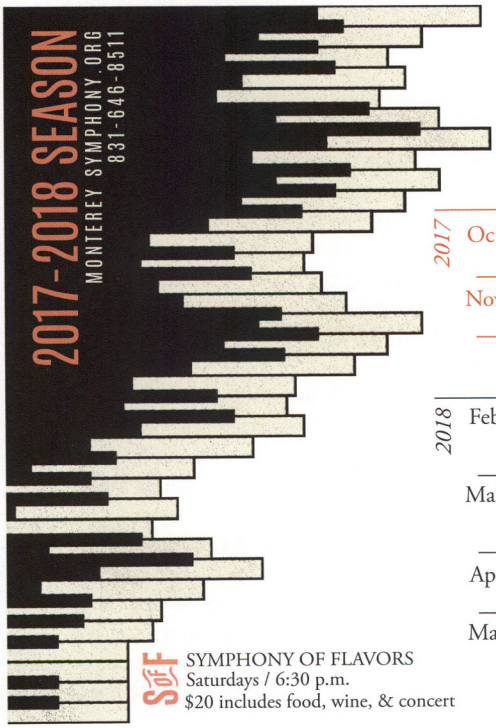
Duet, *Ich lebe, mein Herze*, from Cantata BWV 145
I live, my heart, for your delight.
You live, my Jesus, for my delight,
My life raises your life on high.
Your life raises my life on high.
The complaining handwriting is completely torn up,
and opens heaven's gate to sinners.

Soprano:
Du lebest, mein Jesu, zu meinem Ergötzen,
You live, my Jesus, for my delight,

Tenor:
Mein Leben erhebet dein Leben empor.
My life raises your life on high.

Soprano:
Dein Leben erhebet mein Leben empor.
Your life raises my life on high.

Both:
Die klagende Handschrift ist völlig zerrissen,
The complaining handwriting is completely torn up,
Der Friede verschalt ein ruhig Gewissen
the peace provides a quiet conscience
Und öffnet den Sündern das himmlische Tor.
and opens heaven's gate to sinners.



MONTEREY SYMPHONY PRESENTS
CONCERT GRAND
SUNSET CENTER, CARMEL 2017-18
Music Director **Max Bragado-Darman**
SATURDAYS AT 8PM / SUNDAYS AT 3 PM

2017	Oct. 14-15	**Dvořák** & **Tchaikovsky** Orion Weiss, Piano	SOF
	Nov. 18-19	**Prokofiev** & **Beethoven** David Jae-Weon Huh, Piano	
	Dec. 7	Holiday Chamber Concert All Saints' Episcopal Church, Carmel	
2018	Feb. 17-18	**Brahms, Saint-Saëns,** & **Schumann** Josu de Solaun, Piano	
	Mar. 17-18	**Mozart** / Guest Conductor Conner Gray Covington, Curtis Institute of Music	SOF
	Apr. 21-22	**Mendelssohn** & **Brahms** Juan Pérez Floristán, Piano	
	May 19-20	**Prokofiev, Liszt, de Falla,** & **Tchaikovsky** Phillipe Bianconi, Piano	SOF

: CHAMBER CONCERT

◦ FOYER CONCERT – TUESDAY & THURSDAY

Bach and the Violin

July 18 & 27, 1:00 PM, Sunset Center Foyer
San Carlos and Ninth, Carmel

JOHANN SEBASTIAN BACH (1685–1750)	*Ciaccona* from Partita No. 2 in D Minor, BWV 1004
EDWIN HUIZINGA	*Inception* (2017)
EUGÈNE YSAŸE (1858–1931)	Sonata No. 3 in D Minor "Ballade," Op. 27
J.S. BACH	*Toccata and Fugue in D Minor*, BWV 565

Artist: *Edwin Huizinga, violin*

Program Notes

The Bach *Ciaccona* has an incredible place in every violinist's life. It is one of those monumental works that you hear played by one of your heroes when you are a kid, and then you spend years aspiring to the possibility of performing it. This summer I feel so lucky to be invited to play this piece for you all. It has an especially soft spot in my heart in relationship to the Carmel Bach Festival because the first time I performed the piece was at the Oberlin Conservatory for former Bach Festival concertmaster Elizabeth Wallfisch. That experience, working with her, and meeting her, started my journey of being part of the Bach Festival family and continuing to pursue the Baroque violin.

I was invited to write a piece by Opera Atelier in Toronto for a chamber music recital that took place this year in the Palace of Versailles. I wrote much of *Inception*, for solo violin and solo dancer, while I was on tour in New Zealand. While Tyler Gledhill is unable to dance with me this summer, I really want to have a chance to perform the piece again, so I'm playing it for you. It is written for the Baroque violin, and covers many aspects of Baroque music that I love, infused with elements of the contemporary world, and sound bites of my life that have been buzzing through my head for years. I am so excited to start writing some of these melodies down, and now performing one of them for you.

The Ysaÿe *Ballade* from *Sonata No. 3*, in D Minor, of Six Sonatas, Op. 27 is another monumental piece in the violin repertoire. It is one of those pieces that can take you on a journey of a time in your life, a dream, or a new adventure. While very few composers have written for solo violin, at least with pieces that have stood the test of time, Ysaÿe is both a composer and violinist I looked up to a lot growing up; his writing has so much emotional tension and gorgeous interplay with double stops and chords. On composing his Sonatas, Op. 27, Eugène Ysaÿe wrote: *How absorbing*

it would be to compose a work for the violin while keeping ever before one the style of one particular violinist. The *Ballade* was dedicated to Georges Enescu and the first performance was given by Josef Gingold who once described the composer with these sentences:

> *A mysterious power seemed to flow from him, as it did from Paganini. But he was no little man, like the great Italian, thin and cavernous, with the devil plainly visible behind him guiding his bow. Rather, [Ysaÿe] was a mountain of a man, six feet five inches tall, with a full mane, and a commanding presence.*

The *Toccata and Fugue in D Minor,* written originally for organ, is a piece that I thought would be fun to play on violin, but I also respected its original place as an organ piece so much that I never decided to play it until now. It is such an earworm and I would be very surprised if it didn't stay with you throughout the festival. I simply hope that I may fill up the foyer with a big enough sound to get you excited about this piece as much as I am. I also chose to perform this on my modern violin because it is a modern arrangement of the organ piece, and of course, I also wanted to make sure to end the recital with none other then Johann Sebastian Bach. About his father, C.P.E. said: *From his youth until the onset of old age, he played [the violin] with penetration and clarity, and was thus able to hold an orchestra together better than he ever could have done from behind the harpsichord. He understood the possibilities of all the stringed instruments perfectly. One can see this most clearly in his solo works for violin and for cello without bass.*

–Edwin Huizinga

JENNIFER O'TOOLE

Edwin Huizinga

Concert Sponsors: Leslie and Bob Mulford, Dianne and Arnold Gazarian

: CHAMBER CONCERT

◦ AFTERNOON – TUESDAY

London's Burning!

July 18 & 25, 2:30 PM, Carmel Presbyterian Church
Junipero and Ocean Avenue, Carmel

MATTHEW LOCKE (1621–1677) — *Curtain Tune* from The Tempest

Restoration: the Naseby's voyage and the King's return

ANONYMOUS — *Monk's March*

HENRY LAWES (1595–1662) — *A Dialogue on a Kiss*

So much Pleasure in my House: Domestic Music

ANON S'IO MORO

SAMUEL PEPYS (1633–1703) — *Beauty Retire*

PIETRO REGGIO (1632–1685) — *She Loves and She Confesses, Too*

JOHN BLOW (1649–1708) — *Go Perjur'd Man*

Foreign Styles

GIACOMO CARISSIMI (1605–1674) — *Vanitas Vanitatum*

GIOVANNI BATTISTA DRAGHI (1640–1708) — *An Italian Ground*

JEAN BAPTISTE LULLY (1632–1687) — *Aria: Scocca Pur Tutti Tuoi Strali from Thesée:*

Music at Whitehall's Court & Chapel

FRANCESCO CORBETTA (1615–1681) — *Chi Vuol la Libertà Gigue*

PELHAM HUMFREY (1647–1674) — *I Pass All my Hours in a Shady Old Grove*
Anthem: Hear my Crying

The Theatre

MATTHEW LOCKE (1621–1677) — *Music from The Tempest*

JOHN BANISTER (1630–1679) — *Go Thy Way* from The Tempest

The Great Fire

ANONYMOUS — *Of Fire, Fire, Fire, I sing*
OR: *London Mourning in Ashes*

NICOLA MATTEIS (fl.1670– after 1714) — *Aria*

Music: All the Pleasure I live for in the World

GIOVANNI BATTISTA DRAGHI — *What Passion Cannot Music Raise and Quell?*

HENRY PURCELL (1659–1695) — *Music, the Food of Love* from Welcome Vicegerent Z. 340

Artists: *David Gordon, narrator; Edwin Huizinga, Tatiana Daubek, violin; Sarah Darling, viola; Daniel Swenberg, theorbo and Baroque guitar; Gwendolyn Toth, harpsichord and organ; Jennifer Paulino, soprano; Elizabeth Johnson Knight, mezzo soprano; Owen McIntosh, tenor; Dashon Burton, bass-baritone*

I do consider that music is all the pleasure I live for in the world, and the greatest I can ever expect in the best of my life. – SAMUEL PEPYS

Concert Sponsor: Suzanne Dorrance

Program Notes

Pepys' diary only records a decade of his musical observations. His lifetime witnessed enormous changes in music: styles of composition, changing fashions, newly-invented and discarded instruments, and a shift from royal patronage to public tastes and concert-going.

Growing up during the Interregnum and the Civil War was a difficult time for musicians: royal patronage was gone, public theaters were closed, and organs were ripped out of the churches. This period did see, however, an increase in domestic music making. As Roger North said in the early 18th century, "Many chose to fiddle at home, than goe out, and be knockt on the head aboard." Domestic music making was the center of Pepys' world and his greatest passion. The diary records numerous occasions of singing with his wife and servants, with friends and professional musician/composer guests. In fact, music in his house was his primary criterion for hiring: his boy sang and played lute, his maid sang. Later, after the diary-period, he hired Cesare Morelli, an accomplished composer and guitarist from Portugal, to teach him, play for him, and set a wide variety of pieces (psalms, songs, opera arias, and duets...) to his baritone voice, also intabulating guitar parts for Pepys to use to accompany himself.

Pepys enthusiastically collected Broadside Ballads; political and/or topical songs set to popular tunes, printed on broadsheets and sold on the streets. He devised a very detailed and clever categorization system for his collection, which now resides in the substantial Pepys library at Cambridge. He purchased the latest editions brought forth from the important publisher John Playford (songs, ayres, catches, fiddle dance tunes, recorder music, etc.) and played lute, violin, viol, and recorder, sang from sight and even considered taking whistling lessons. He composed, pondered both the science and art of music, and questioned how foreign music could be comprehended by English speakers, having strong opinions about how words must be set. Music was his greatest passion and vice, and he had several! Pepys was a man of great appetite...

The diary begins just before the most important event that would influence, inspire, employ, and upend all music making: the Restoration. In 1660, Pepys was on board the ship (the Naseby) that brought Charles II back to England to restore the monarchy. During his exile, Charles II had lived in Paris and witnessed the great spectacles of Louis XIV and Jean Baptiste Lully. He was also a fervent admirer of Italian music. With the Restoration, the Chapel Royal was established, with a wonderful choir and small orchestra, as well as the installation of several new organs. Attending services at the chapel at Whitehall palace was a favorite activity for Pepys, where the most "expensive" music could be heard for no cost, unlike public concerts or the theater. As boys, John Blow, Pelham Humfrey, and Henry Purcell were choristers. The King took a particular interest in the talented boys of the chapel and encouraged their interests in composing. For example, with secret service money, he sent Pelham Humfrey to France to study with Lully.

Theaters were reopened and music became an integral element of every play. The King also established the 24 violins, in imitation of Louis XIV's famous orchestra. Charles had no love of traditional English declaratory song nor for the dour *viol consort* repertoire, and some musicians were thus left behind, with the new light French style in ascendency. Thomas Mace (author of *Musik's Monument* 1676) complained of "High-Priz'd Noise" of violins only "fit to make a Mans Ears Glow, and fill his Brains full of Frisks." The King also had a troupe of Italian musicians, attempting to establish an opera company. The guitarist Francesco Corbetta taught members of the royal family and enjoyed a very close relationship and access to them – he was likely a spy, as well. Foreign influences reigned supreme under Charles II. He spent lavishly, although payments for the musicians were often years behind or just unpaid. Music was a show of power and taste and Charles II understood its importance and utility, as did Pepys, who invariably availed himself of every opportunity to hear the latest concert, ball, or play.

–Daniel Swenberg

Song texts for Pepys

Dialogue on a Kiss

She: Among thy fancies tell me this, what is the thing we call a kiss?
He: I shall resolve you what it is:
It is a creature born and bred betwixt the lips all cherry red, by love and warm desires fed.
Both: And makes more sweet the bridal bed.
It is an active flame that flies first to the babies of the eyes,
and charms it there with lullabyes.
And stills the bride too, when she cries.
Then to the chin, the cheek, the ear it frisks, it flies, now here, now there.
'Tis now far off, and now 'tis near:' tis here and there and ev'rywhere.
She: Has it a voicing virtue?
He: Yes.
She: How speaks it then?
He: Do you but this, part your join'd lips, then speak the kiss.
Both: And this Love's sweetest language is.
She: Has it a body?
He: Aye, and wings with thousand various colorings.
Both: And as it flies it sweetly sings, Love honey yields but never stings.

Go, Perjur'd Man

Go, perjur'd man, and if thou e'er return
To see the small remainder of my urn,
When thou shalt laugh at my religious dust,
And ask, where's now the color, form and trust
Of woman's beauty, and perhaps with rude hands
Rifle the flowers which the virgins strewed,
Know, I've prayed to Pity that the wind
May blow my ashes up and strike thee blind

***Vanitas Vanitatum** [excerpt]*

Vanity of vanities, all is vanity.
There was a king of the Assyrians, most powerful,
Who erected a gold statue of great size,
And commanded the people to worship it to the sound of zithers and pipes:
"Come, hurry, fly, o people, and with submissive voice and humble brow,
Sing praises to the terrifying image!"
But behold, there suddenly broke from the mountain a stone, breaking the statue into a thousand pieces.
Tell us, where now is the gold, where is the structure established with such great pomp?
In the mud, the dust, the shadow, nowhere.
Vanity of vanities, all is vanity.
Our hope, divine love, inflame us without end;
And when in the darkness of our mortal lives, we waver in agitated pain,
May we seek you alone in our hearts.

Scocca Pur Tutti Tuoi Strali

Shoot indeed all your arrows into my heart, blind god,
For your punctures are not fatal.
No, they are not fatal.
They are pleasing, those wounds,
And beauty renders every wound more cruel into great sweetness.

Chi Vuol la Libertà

Whoever wants his liberty should make love no more;
Thus he will find his heart always happy,
And then, among the leaves of pleasure,

Rest and remain with his thoughts.
What good is sighing? Weep no more;
A faithful breast finds nothing but troubles, never contentment.
Beauty longs for that which is beastly, that feeds cruelty in a fair breast,
That delights in betrayal, joys in mocking,
So that hoping always for the end, it makes you die.

I Pass All My Hours in a Shady Old Grove

I pass all my hours in a shady old grove,
But, I love not the day when I see not my love:
I survey every walk now my Phyllis is gone,
And sigh when I think we were there all alone;
O then 'tis, O then that I think there's no Hell
Like loving too well.

But each shade and each conscious bower when I find,
Where I once had been happy and she had been kind,
When I see the print left of her foot in the green,
And imagine the pleasures may yet come again;
O then 'tis, O then that no joy's above
The pleasures of love.

Whilst alone to myself I repeat all her charms,
She I love may be lock'd in another man's arms;
She may laugh at my cares and so false she may be,
To say the kind things she before said to me,
O then 'tis, O then that I think there's no Hell
Like loving too well.

But when I consider the truth of her heart
Such an innocent passion, so kind without art,
I do fear I have wrong'd her and so she may be
So full of true love to be jealous of me.
O then 'tis, O then I think no joy's above
The pleasure of love.

London Mourning in the Ashes

Of fire, fire, fire I sing, that have more cause to cry,
In the Great Chamber of the King, a city mounted high,
Old London that hath stood in state above six hundred years,
In six days space, woe and alas! Is burn'd and drown'd in tears.

The Second of September, in the middle of the night,
In Pudding Lane it did begin, to burn and blaze out right,
Where all that gazed were so amazed at such a furious flame,
They knew not how or what to do, that might expel the same.

It swallowed Fish Street hill, and straight it licked up Lombard Street,
Down Cannon Street in blazing state, it flew with flaming feet,
Down to the Thames whose shrinking streams began to ebb away,
As thinking that the power of fate had bought the latter day.

With hand and feet in every street they pack up good and fly;
Pitch, tar and oil increase the spoil, old Fish Street 'gins to fry;
Out of the shops the good are taken, and hall'd from every shelf,
As in a shipwreck, every man doth seek to save himself.

The fire so hot a strength hath got, no water can prevail;
A hundred tun, were it power'd on, would prove but like a pale;
The crackling flames do fume and roar as billows do retire;
The city, though, upon the shore, doth seem a sea of fire.

Up to the head of aged St. Paul's the flame doth fluttering fly;
Above a hundred thousand souls upon the ground do lie;
Sick souls and lame do flee the flame, women with child we know
Are forced to run, the fire to shun, have not a day to go.

From Sunday morn till Thursday at night, it roared about the town;
There was no way to quell its might, but to pull houses down;
And so they did as they were bid by Charles, his Great Command;
The Duke of York, some say, did work with bucket in his hand.

Many of French and Dutch were stopped, and also are confined;
Tis said that they their fireballs dropped and this plot was designed
By them and those that are our foes, yet some think nothing so,
But that our God with his flaming rod, for Sin sends all this woe.

Although the fire be fully quench'd, yet if our sins remain,
And that in them we still are drench'd, the fire will rage again;
Or what is worse, a heavier curse in famine will appear,
Where we shall tread when want of bread, and hunger draweth near.

If this do not reform our lives, a worse thing will succeed;
Our kindred, children and our wives, will die for want of bread;
When famine comes, tis not our drums, our ship, our horse or foot.

What Passion Cannot Music Raise and Quell!
What passion cannot music raise and quell!
When Jubal struck the corded shell,
His list'ning brethren stood around
And wond'ring, on their faces fell
To worship that celestial sound:
Less than a god they thought there could not dwell
Within the hollow of that shell
That spoke so sweetly and so well.
What passion cannot music raise and quell!

***Music the Food of Love** (from Welcome Vicegerent Z.340)*
Music the food of love,
The gentle reliever of care,
Gift of the Power above,
Please with a cheerful air.

Touch with a joyful sound
The sense of a mortal divine,
May his days and his power abound
By the power of the Une and Trine.

His absence was Autumn, his presence is Spring
That ever new life and new pleasure does bring,
Then all that have voices, let 'em cheerfully sing,
And those that have none may say: 'God save the King'.

: CHAMBER CONCERT

○ AFTERNOON – WEDNESDAY

The Birth of the Italian Baroque

July 19 & 26, 2:30 PM, All Saints Church
Dolores and Ninth, Carmel

ANTONIO BERTALI (1605–1669)	Sonata à 3
CLAUDIO MONTEVERDI (1567–1643)	Damigella tutta bella, SV 235 from Scherzi musicali (1607)
GIOVANNI BATTISTA FONTANA (1589–1630)	Sonata quintadecima from Sonate à 1, 2, 3 (1641)
CLAUDIO MONTEVERDI	O come sei gentile, SV 120 from Settimo libro di madrigali (1619)
FRANCESCO CAVALLI (1602–1676)	Canzon à 3 from Musiche sacre (1656)
CLAUDIO MONTEVERDI	Sì dolce è l tormento from Quarto scherzo delle ariose vaghezze (1624)
BIAGIO MARINI (1594–1663)	Sonata sopra Fuggi dolente core from Per ogni sorte d'strumento, Op. 22 (1655)
CLAUDIO MONTEVERDI	Lidia spina del mio core, SV 244 from Scherzi musicali (1607)
GIOVANNI BATTISTA FONTANA	Sonata duodecima from Sonate à 1, 2, 3 (1641)
CLAUDIO MONTEVERDI	Ohimé ch'io cado, SV 316
BIAGIO MARINI	Sonata l'Aguzzona from Affetti musicali, Op. 1 (1617)
CLAUDIO MONTEVERDI	Chiome d'oro, SV 143 from Settimo libro di madrigali (1619)

Artists: *Estelí Gomez, Molly Quinn, soprano; Johanna Novom, Adriane Post, violin; Dominic Teresi, dulcian; Daniel Swenberg, theorbo, guitar; Dongsok Shin, harpsichord, organ*

Program Notes

The turn of the seventeenth century was in many ways a watershed period in European history. Radical developments in technology and finance ushered the world into a new, "modern" era – the fruit of the Renaissance. Music also saw radical changes as composers sought new ways to set texts and instrumental music finally came into its own. This self-conscious creation of new musical idioms and forms originated in Northern Italy and was dubbed the *stile moderno* or "modern style" to distinguish it from the *stile antico*, the polyphonic, contrapuntal style that dominated the previous century.

Claudio Monteverdi was the foremost proponent of this new approach to composition, which he called the *seconda prattica*. Its principal idea was that words were to be the "mistress of the harmony and not the servant". To that end musical texture was simplified; reduced from the densely textured polyphonic works of the Renaissance to typically one or two high voices supported by bass. The inner voices were replaced by an improvised chordal accompaniment of plucked and keyboard instruments such as the lute and harpsichord which became known as the basso continuo. Released from the confines of strict counterpoint, melodic voices were now free to push the boundaries of expression through virtuosity, striking dissonances and dynamic extremes.

Monteverdi's seventh book of madrigals embraces the *stile moderno* to a fuller extent than any of his previous work. Whereas his previous books of madrigals contained mostly 5 part a cappela works, Book 7 was his first publication to consist entirely of works for two to six voices with basso continuo. In *O come sei gentile*, Monteverdi explores different duet textures – florid melismas, unison phrases, homophony, imitation, etc., either contrasting these for vividness of effect or blending them seamlessly together. The music never settles into one texture for very long, and the sense of variety is stunning, considering the limited instrumental forces.

In contrast, the charming canzonetta, *Chiome d'oro*, is based on a bouncy dance form with a simple ostinato bass line called the Bergamasca. The work opens with a lively duet on the violins full of syncopations that contrast with the steady rhythm of the basso continuo. The voices then enter and engage in an uplifting call and response with the violins.

In contrast with his more experimental works, Monteverdi also published several editions of strophic songs, composed in a much more homophonous language that had an important function as society music. *Damigella tutta bella* and *Lidia spina del mio* core both come from his 1607 collection entitled Scherzi musicali or "musical diversions." These simple songs or *canzonette* are straightforward in musical style containing little in the way of the dramatic devices found in his book 7 madrigals. Dance like instrumental ritornelli alternate with tuneful vocal verses, which are written in three parts but can be performed as solos, duos or trios with instruments. The hauntingly beautiful *Si dolce é 'l tormento* is an even simpler setting: a solo voice accompanied by basso continuo. In *Ohime, ch'io cado* Monteverdi proves his mastery of strophic variation, as he finds six different melodic variations for the opening of each verse.

While Monteverdi wrote no surviving instrumental works, his music and ideas exerted a profound influence on the composers of instrumental music in his circle at the Basilica di San Marco in Venice where he was Maestro di capella from 1612. The title of Biagio Marini's Opus 1, *Affetti musicali*, or "Musical affections", is an explicit reference to early Baroque composers' desire to write instrumental music that would stir the passions in the same way a piece of texted music could. The medium for this new form of instrumental expression was the Sonata. From the Italian 'suonare', literally a piece to be sounded, the sonata is a purely instrumental composition with no agenda other than the imagination of the composer. Each piece is a fresh exploration featuring playful

dialogs contrasting with solos full of dramatic and soulful declamation. In contrast to the renaissance tradition of consorts of like instruments, baroque instrumental ensembles favored instruments which had the greatest ability to imitate the expressive powers of the human voice such as the violin and the dulcian.

Our program opens with a *Sonata à 3* for two violins and fagotto (dulcian) by Antonio Bertali. Bertali received his musical education and began his career in his native city of Verona. He moved to Vienna as a young man to work in the service of the Hapsburg Emperor and eventually rose to the position of Imperial Kapellmeister. The sonata begins and ends with a slow, languorous introduction marked by exquisite dissonances. The central section is a lively *ciaccona*, which is a dance based on a repeating bass line or ground bass.

Virtually nothing is known of the life of Giovanni Battista Fontana and his only surviving music is found in the posthumously published Sonate a 1, 2, 3... from 1641. It is presumed that he died in his native city of Brescia during an outbreak on the plague there in 1630. We know from contemporary accounts, however, that he was a virtuoso violinist and his music attests to this. His *Sonata decimaquinta* has a beautifully sweet character that is typical of Fontana's style. The two violins engage in fanciful interplay throughout with each getting a turn at extended solos. The dulcian has a mainly supportive role, playing an elaborated version of the basso continuo line. In the *Sonata duodecima*, the dulcian discovers a new voice as a fully melodic partner with the violin. The two instruments start out in alternating dialog, thoughtfully commenting on each other's statements. Eventually their voices join together and finish in a playful dance.

Francesco Cavalli worked under Monteverdi as an organist at San Marco. He is best known for his operas and sacred works but only wrote a handful of instrumental compositions. Instrumental works at this time were often intended to be performed as part of a church service and this seems clearly to be the case with the pieces tacked on to the end of Cavalli's *Musiche sacre* from 1656. The *Canzon à 3* harkens back to an earlier form of instrumental composition and the opening dactyl theme (long-short-short) is typical of 16th century style. However, the piece transitions to a virtuosic, imitative section followed by a soulful passacaglia characterized by a repeated descending pattern in the bass thus bridging the gap into the 17th century.

Biagio Marini was another native of Brescia and was likely a student of Fontana. He moved to Venice at a young age to become a violinist at San Marco where he likely worked closely with Monteverdi. The *Sonata sopra Fuggi dolente core* is based on an Italian folk song which was know in England as "the Italian Rant" and survives today in the Israeli national anthem. The *Sonata l'Aguzzona* is an excellent example of an instrumental composition seeking to imitate the voices ability to involve the listener emotionally. In vocal music it is the text that indicates the *affetto* of each individual passage but Marini is able to achieve the same result using only instrumental "voices" that sing, sigh, declaim and articulate without the help of words.

–Dominic Teresi

Dominic Teresi

Concert Sponsors: Marcia and John Price, Peter and Anne Albano

Text and Translations

Damigella tutta Bella
Beautiful maiden,
pour, O pour out that sweet wine;
make fall the dew
distilled from rubies.

I have in my breast an evil poison
deeply emplaced by Love;
but I would cast it out
and leave it
immersed in these depths.

Beautiful maiden,
with that wine
you do not satisfy me;
make fall that dew
distilled from topaz.

This new flame
burning me more,
may it burn my heart anew;
If my life
is not consumed,
I will count it (my good fortune)

O come si gentile
Oh, how gentle you are, dear little bird!
Oh, how my being in love resembles your state!
You are a captive, I am a captive;
you sing, I sing; you sing for the one who has bound you to herself,
and I sing for her.
But there is a difference concerning my dreary fate:
It is worth your while to be a songster;
you live singing, and I die singing.

Si dolce é 'l tormento
So sweet is the torment
in my breast
that happily do I live
for cruel beauty.
In the heaven of beauty
let cruelty grow
and mercy be lacking:
for my faith will always
be as a rock,
in the face of pride.

Let deceitful hope
turn away from me,
let neither joy nor peace
descend on me.
And let the wicked girl
whom I adore
deny me the solace
of sweet mercy:
amid infinite pain,
amid hope betrayed,
my faith will survive.

The hard heart
that stole mine away
has never felt love's flame.
The cruel beauty
that charmed my soul
withholds mercy,
so let it suffer,
repentant and languishing, and
let it sigh one day for me.

Lidia spina del mio core
Lidia, thorn of my heart
A wave of love rips and wounds me
A wave of the sweetest liquor
Even if in such an hour anoints my wound And without art or the essence of grass The pain mitigates.

But what's the use if it has such a relief
I feel in one moment
From another worm my breast be bitten
And in no time what doesn't flash
Comes with another pain.

But if Lidia touches my heart
If a sweet ardor takes me;
What gives my eyes a look, sparks
And the daring immediately takes it back And in one harsh and sweet
Lidia cuts and injures my heart

That if the look is too fierce
It restrains my desires too much
And the flattering ivory
Barely toughens my sufferings My Lidia,
what a sweet fate
If by your hand I come to death.

Ohime ch'io cado
Alas for me, I tumble down, alas for me,
my foot slips again
just as it did before.
and my lost
and withering hope
must I
once again water
with fresh tears.

Of this old passion
I again feel
in my heart,
now that a beautiful face has broken,
as well as the loved glances
the hard enamel of these icy thoughts
with which I, the unfortunate
have armed myself.

I was fool enough to think
I should have a sure shield
against the naked archer.
and yet I who am so warrior-like,
what a coward I am
I will not endure
the enticing blow
of a single glance.

O immortal champion
I am angry how so weak
You are fleeing;
like an enchanted man who has lost his way
in glass armour, you have led me
disloyal one against a sword
made of hard diamond.

How powerfully punishes
tyrannous love the daring
of a rebellious soul,
a kind word. a serene face, a charming wonderment
can tie again
a liberated heart.

Eyes, beauteous eyes if for you
virtue has always been fair,
and mercy true
Oh, do not deny me
the glance and the laughter;
so that my prison
on such a beautiful ground
should become a paradise.

Chiome d"oro
Golden tresses, oh so precious,
you bind me in a thousand ways
whether coiled or flowing freely.

Small, white matching pearls,
when the roses that conceal you
reveal you, you wound me.

Bright stars that shine
with such beauty and charm,
when you laugh you torture me.

Precious, seductive
coral lips I love,
when you speak I am blessed.

Oh dear bonds in which I take delight!
Oh fair mortality!
Oh welcome wound!

TROTTER GALLERIES, INC.

EARLY CALIFORNIA & AMERICAN FINE ART SINCE 1980
Member: ISA; FADA
Pacific Grove: 301 Forest Ave., across from City Hall; 831/649-3246
Carmel: Paseo San Carlos Court, on San Carlos near 7th; 831/625-3246
trottergalleries@comcast.net – www.trottergalleries.com

I Cantori di Carmel

Carmel Mission Basilica

Winter Concerts
Sat-Sun, December 2-3, 2017

Spring Concerts
Sat-Sun, May 5-6, 2018

(831) 644-8012
www.icantori.org

ARTS COUNCIL for MONTEREY COUNTY

: CHAMBER CONCERT

◦ TWILIGHT CONCERT – WEDNESDAY

Quartets in the Forest

July 19, 5:00 PM, Church in the Forest
3152 Forest Lake Road, Pebble Beach

ROBERT SCHUMANN
(1810–1856)

String Quartet in A Minor, Op. 41, No. 3
Andante espressivo, Allegro molto moderato
Assai agitato
Adagio molto
Finale: Allegro molto vivace

MAURICE RAVEL
(1875–1937)

String Quartet in F Major (1902)
Allegro moderato
Assez vif, très rhythmé
Très lent
Vif et agité

Artists: *Peter Hanson, violin; Emlyn Ngai, violin; Kyle Miller, viola; Ezra Seltzer, cello*

Program Notes

Compared to biographies of famous musical prodigies, Schumann was a late bloomer. Although an accomplished pianist, he never achieved the *virtuoso* status of his wife Clara. His initial studies were of the law, but music overtook his passion and he subsequently pursued piano studies with his future father-in-law Friedrich Wieck in Leipzig. By the age of 30 he was firmly established as a composer of inventive piano works and *lieder*, and as a writer and critic. Unlike other composers of his generation such as Berlioz and Liszt, he believed that symphonies and chamber music, especially the string quartet, were still relevant and vital forms in the age of Romanticism. Along with his contemporary Mendelssohn, Schumann saw himself as part of the continuing heritage of Mozart and Beethoven.

In 1840 Robert and Clara Schumann were finally married after a long psychological and legal battle with her father. They set up housekeeping in Leipzig, where Robert would write so many masterpieces, and where six of their eight children would be conceived. A curse on this happy marriage was Schumann's mental illness, which we now identify as bipolar. As a result, he tended to alternate between periods of intense inspiration and concentration, where he produced great amounts of music, with periods of deep depression. Schumann tended to focus on a particular genre when he was in a productive phase. Following this pattern, the year of his marriage has also been deemed the "*Liederjahr*," the next was the "symphonic year," and 1842 would be the "chamber music year" that produced his three string quartets as well as his popular piano quartet, piano quintet, and others. After months of perusing examples of Mozart, Haydn, and Beethoven and reviewing fugal studies, he undertook his own quartet opus that summer.

The *String Quartet in A Minor* was completed in July 1842 and performed along with its sibling quartets that September on Clara's 23rd birthday. They are dedicated to Schumann's friend and mentor, Felix Mendelssohn. Ferdinand David, the preeminent violinist in Germany at the time, for whom Mendelssohn was composing his famous *concerto*, as would Schumann some years later, led the quartet. A slow but brief introduction (*Andante espressivo*) introduces the sighing motive of a falling fifth, which also serves as the principal theme in the *Allegro molto moderato*. The second theme is introduced by the cello, accompanied by off-beats. This rhythmic ambiguity is a favorite device of Schumann's. The *Assai agitato*, quick and syncopated in triple meter, is a *scherzo* in character but a theme and variations in form. In an innovative twist, the theme is initially hidden, preceded by the variations. After the third variation, which retains the same pulse but swerves into *duple* meter, the theme, in a much slower tempo, is finally fully revealed. A final, more agitated variation follows, before melting into a quietly flowing *coda*. The heartfelt *Adagio molto* draws upon Schumann's gifts as a songwriter. The *Finale* is in *rondo* form. Contrasting episodes, each one an example of Schumann's talent for imaginative miniatures, offsets its exuberantly dotted *rondo* theme. After several of these interludes, the theme itself is finally allowed to fully blossom and lead to an exciting conclusion.

Ravel's only string quartet was written in 1903, while he was a student at the Paris Conservatoire, and premiered the following year. From its first hearing it was inevitably compared to Debussy's earlier quartet, upon which it was largely modeled, and the two have frequently been paired together on recordings. The transparent classical purity of the opening theme of the *Allegro moderato*, however, is much closer to the style of Gabriel Fauré, Ravel's teacher, to whom the work is dedicated. The movement is in classical *sonata* form, but its modern impressionistic flavor is derived from the exotic harmonies and colors Ravel extracts from the instruments. Take, for example, the second theme, presented by the first violin and viola two octaves apart, with murmuring *tremolo* in the second violin and plucked punctuation form the cello. The *scherzo* is labeled *Assez vif* and the clanging *pizzicato* and lively cross-rhythms were clearly inspired by the sound of Javanese *gamelan* ensemble that had created a sensation in Paris in 1899. The slow movement, *Trés lent*, shifts moods and tempos in a rhapsodic manner, avoiding the formal patterns of the other movements in a manner almost improvisatory. A rich palette of colors is varied by the intermittent use of mutes. The truly agitated finale, *Vif et agité*, alternates restlessly between 5/8, 5/4, and 3/4 meters, frequently returning to the initial theme in the manner of a *rondo*. Although Ravel's quartet failed to win him the coveted *Prix de Rome*, and its comparison to Debussy's quartet caused some tension between the two composers, the latter is said to have ultimately advised his younger colleague, "In the name of the Gods of music and in my own, do not touch a single note you have written in your Quartet."

–Allen Whear

Ezra Seltzer

Concert Sponsor: Betsey and Steve Pearson

:CHAMBER CONCERT

◦ FOYER CONCERT – THURSDAY

Ancient Airs and Dances– Bach and the Lute

July 20, 1:00 PM, Sunset Center Foyer
San Carlos and Ninth, Carmel

SIMONE MOLINARO (1565–1615)	*Ballo detto il Conte Orlando*
VINCENZO GALILLEI (1525–1591)	*Polymnia*
ANONYMOUS	*Italiana* Villinella Italiana Pasamezzo Bonissimio Mascherada Spagnoletta Italiana
SARTINO GARSI DA PARMA (1542–1604)	*La Cesarina*
ROBERT BALLARD (1575–1650)	*Entrée & Courantes* Branles de Village
NICOLAS VALLET (1583–1642)	*Carillon du Village*
ANTOINE BOËSSET (1586–1643)	*Divine Amaryllis*
NICOLAS VALLET	*Bergamasca: les Pantalons*
ANONYMOUS / JEAN BAPTISTE BESARD (1567–1617)	*C'est Malheur de vous aimer* La voila la nacelle d'amour

NIOLAS VALLET	*Une jeune fillette*
ANONYMOUS/ JEAN BAPTISTE BESARD	*Ma belle, si ton ame*
NICOLAS VALLET	*l'Avigonne*
ÉTIENNE MOULINÉ (1602–1660)	*Enfin la beauté que j'adore*

Artists: *Daniel Swenberg, lute; Scott Mello, tenor*

Program Notes

While pondering what to program as we celebrate the 80th anniversary of the Carmel Bach Festival, my mind entertained the theme of dates and anniversaries. In 1917, Ottorino Respighi (1879–1936) composed his first suite of *Ancient Airs and Dances* for orchestra. These were suites of lute music and songs from the Renaissance and early Baroque periods, freely adapted for modern orchestra. Besides being a composer, Respighi had varied musicological interests; editing Monteverdi, Marcello, and others, and drawing some of his material from the work of another Italian musicologist, Oscar Chilesotti (1848–1916). Chilesotti's transcriptions for guitar *Da un Codice Lauten-Buch del Cinquecento* (1890) are unfortunately all that seem to have survived of the original lute manuscript, as the library was destroyed by fire, although there are rumors that the manuscript exists in a private collection in northern Italy. The manuscript was of Italian and German music for renaissance lute in Italian tablature. The compiler is thought to have been a student in Bavaria. Chilesotti also transcribed/published six *Airs de Cour* from Jean Baptiste Besard's immense collection of lute music: *Thesaurus Harmonicus* (1603).

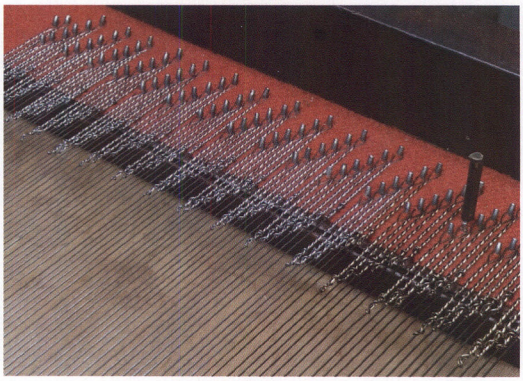
Today's recital features the original lute pieces from Respighi's *Ancient Airs and Dances*, following the program order of Suite 1. I have chosen to make some substitutions and add a few favorite pieces and songs, while we present much of the material from the second and third suites as well. These latter suites feature French court songs and lute ensembles. We offer a few of the Besard settings of these songs and a few favorites that I could not resist including: *Ma belle, si ton ame and Enfin la beauté que j'adore*. I have substituted Ballard's *Branles de Village* for the Besard duet and the Vallet *les Pantalons* for the *Gianoncelli Bergamasca*. Nicolas Vallet was among the most important of the French lutenists at the transitional period from Renaissance to Baroque, one of the last to compose only in the old tuning, *viel ton*. He was a Huguenot and left France for Amsterdam, where he taught lute, owned a dance school (a Protestant running a dance school!), and offered a lute ensemble for hire (weddings, town functions, etc.). His music is among my favorite for the 10-course lute, mixing the old with the new, combining English, Italian, and French elements.

–Daniel Swenberg

Concert Sponsor: Carol and Don Hilburn

Late eighteenth-century English square pianoforte
JOHN BROADWOOD AND SON LONDON 1796

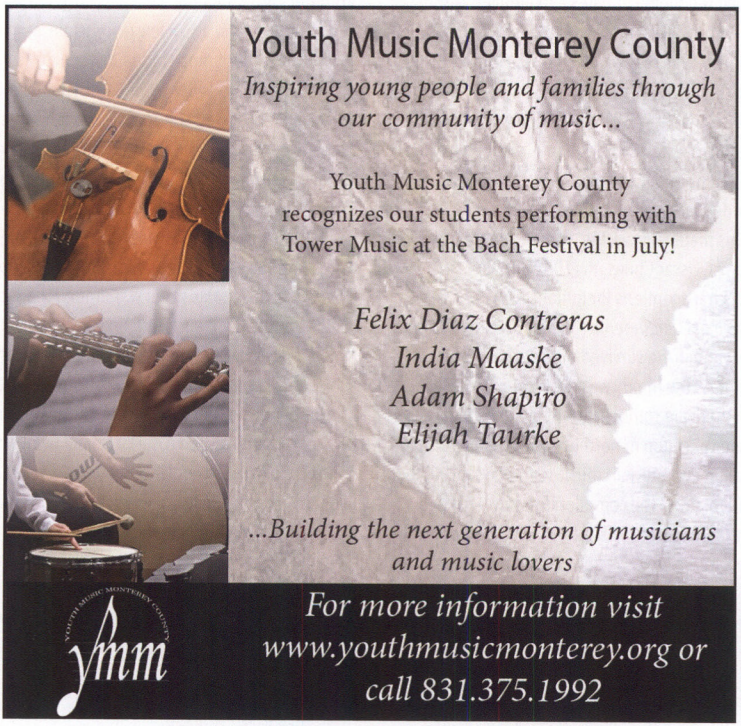
Conservation & restoration to full playing order
by Carey Beebe



Detail showing restringing with Broadwood-style hitchpin loops.

캐리 비비 하프시코드
凱銳・彼彼古鍵琴行
ケァリー・ビービー ハープシコード
Carey Beebe Harpsichords
GLOBAL HARPSICHORD TECHNOLOGY

www.hpschd.nu
PREMIER INTERNET HARPSICHORD RESOURCE



white with color

THE BERNARDUS 2015 CHARDONNAY
& 2016 SAUVIGNON BLANC
VISIT US AT WWW.BERNARDUS.COM
BERNARDUS WINERY
1-800-223-2533
TASTE A DREAM

Harmonize

verb | *har·mo·nize*

: to be combined or go together in a pleasing way : to be in harmony

: to print everything in one place in an effective way

From full color printing of marketing materials and catalogs, to point of purchase and large format display graphics plus complete fulfillment and mailing services.

Harmonize all your printed projects.
Denise Cardona | dcardona@printworx.com | 831.722.7147
11065 Commercial Parkway, Castroville, CA 95012

Printworx is FSC® Certified and performs green business practices

printworx
printworx.com

: CHAMBER CONCERT

◦ TWILIGHT CONCERT – THURSDAY

Bach in the Cathedral: Mixed Doubles

July 20 & 27, 5:00 PM, San Carlos Cathedral
500 Church Street, Monterey

JOHANN SEBASTIAN BACH
(1685–1750)

Concerto for Two Harpsichords in C Minor, BWV 1060
Allegro
Adagio
Allegro

Dongsok Shin and Andrew Arthur, harpsichord

ANTONIO VIVALDI
(1678–1741)

Concerto for Two Violins in A Minor, from L'estro Armonico, Op. 3, No. 8
Allegro
Larghetto e spiritoso
Allegro

Evan Few and Joseph Tan, violin

ANTONIO VIVALDI
(1678–1741)

Concerto for Two Trumpets in D Major, RV 537
Allegro
Largo
Allegro

Robert Farley and Dominic Favia, baroque trumpet

JOHANN SEBASTIAN BACH
(1685–1750)

Concerto for Two Violins in D Minor, BWV 1043
Vivace
Largo, ma non tanto
Allegro

Emlyn Ngai and Gabrielle Wunsch, violin

Artists: *Robert Farley, Dominic Favia, baroque trumpet; Evan Few, Joseph Tan, Emlyn Ngai, Gabrielle Wunsch, violin; Sarah Darling, viola; Ezra Seltzer, cello; Jordan Frazier, bass; Dongsok Shin, harpsichord; Andrew Arthur, harpsichord and director*

Program Notes

Vivaldi's L'estro armonico (The Harmonious Inspiration), Op. 3, a set of twelve concertos for one, two, or four violins, was one of the most influential publications of all time. This was his first publication of concertos, produced by the excellent firm of Etienne Roger in Amsterdam in 1711. The high standing of the publisher ensured the dissemination of the work throughout Europe, and its impact was widespread. In 1713, Bach's employer Prince Johann Ernst of Saxony-Weimar returned from a trip to Amsterdam with a freshly printed copy of *L'estro armonico*. Bach immediately bean studying the work and making transcriptions of half a dozen of the concertos for organ or harpsichord. They had a profound influence on him by immersing him in Italian instrumental style that would bear fruit during his next period of employment in Köthen, where for the first time his duties would include writing concertos.

Several years later, in Leipzig, Bach took charge of the *Collegium Musicum*, which had been founded by Telemann in 1702. Students, professionals, and teachers met regularly at Zimmerman's Coffee House, performing secular concerts featuring a variety of instrumental music. For such occasions Bach transcribed many of his earlier concertos for violin or oboe into works for harpsichord. Only nine of Bach's concertos survive in their original form: The six *Brandenburg Concertos*, the two solo violin concertos, and the "double" violin concerto offered today. The *Concerto for Two Harpsichords*, BWV 1060, dates from the Leipzig period around 1736, but scholars agree that its lost original form was probably for oboe and violin. The influence of Italian concerto writing, particularly Vivaldi, is apparent in the use of *ritornello* style in the outer movements, in which recurring themes in the tutti are contrasted with solo episodes.

Vivaldi's *Concerto for Two Violins in A Minor* is one of the most popular from *L'estro armonico*. Vivaldi provides a varied instrumentation accompanying the solo pair: they either play alone or supported by the upper strings, reserving the bass instruments for tutti passages and one brief solo. In the *Larghetto e spiritoso*, a stark unison four-bar phrase featuring falling octaves is repeated throughout as an *ostinato*, providing a foundation for the solo violins to weave their rhapsodic lines. The final *Allegro* is the most contrapuntal, using canonic techniques found in Bach's "double" concerto, as well as some arresting dynamic contrasts.

Vivaldi's *Concerto for Two Trumpets* is his only solo work for that instrument, but he deftly exploits the brilliant contrasts possible between the brass and the stringed instruments. Fanfare motives and scales without chromatic deviations are inevitable, given the natural trumpet's reliance on the natural overtone series. The two trumpet parts are treated equally; when not joining forces to oppose the string band, they are usually playing a bit of canonic tag. In the brief *Largo*, a bridge between the outer movements by way of a violin cadenza, the trumpets have a moment to rest.

In the *Concerto for Two Violins* ("Double Concerto"), Bach fuses the Italian concerto *ripieno* style with German contrapuntal complexity. The outer movements signify this with the treatment of the solo parts and bass line. The opening *Vivace* proceeds as a fugal exposition: following the second violin, first violin, and finally the bass statements of the principal motive, while an independent bass line harmonizes in a complex way. In the *Largo*, the soloists maintain a canonic relationship as they sing their long lines that must have been inspired by Vivaldi in the A Minor concerto also on today's program. In the final *Allegro*, Bach reverses the traditional roles at one point, having the solo violins provide chordal accompaniment while the orchestra disperses the melodic material.

Concert Sponsors: Shirley and Hersch Loomis, Porsche of Monterey, Noland, Hamerly, Etienne & Hoss

: CHAMBER CONCERT

◦ AFTERNOON – FRIDAY

Mozart in Paris

July 21 & 28, 2:30 PM, All Saints Church
Dolores and Ninth, Carmel

JOSEPH BOULOGNE, CHEVALIER DE SAINT-GEORGES (1745–1799)	*Quartet No. 5 in G Major* from Quatuors Concertantes (1777) Allegro assai Gratioso
GIUSEPPE MARIA CAMBINI (1746–1825)	*Quintet No. 84 in D Major* Larghetto affettuoso Presto
WOLFGANG AMADEUS MOZART (1756–1791)	*Grand Sestetto Concertante* (after Sinfonia Concertante in E-flat Major, K. 364) Allegro maestoso Andante Presto

Artists: *Cynthia Roberts, Patricia Ahern, violin; Patrick Jordan, Karina Schmitz, viola; Allen Whear, Timothy Roberts, cello*

Program Notes

In February, 1778 France recognized the United States of America, already at war with Great Britain. But when Mozart arrived in Paris a month later, the "war" he would have encountered was between operatic fans of Gluck and Piccini. In all his travels to the musical centers of Europe – London, Italy, Mannheim, Paris, etc. – Mozart was absorbing the music he encountered as his own style continued to evolve. There is no record of Mozart ever meeting the Chevalier de Saint-Georges, later widely known as "Le Mozart Noir" or any recoded reaction to his music, but it would have been impossible to avoid. There are hints of it to be found in Mozart's great *Sinfonia Concertante*, written in Salzburg the year after the Paris sojourn.

Saint-Georges is without doubt one of the most fascinating characters in music history, worthy of a romantic novel or Hollywood screenplay. Born on the Caribbean island of Guadeloupe, he was the son of a Senegalese slave girl and a French plantation owner. His father, Guillaume-Pierre Boulogne, became wealthy raising sugar cane in the New World, and returned to Paris to become a minor aristocrat. But his most daring decision was to bring with him his African

mistress and their ten-year-old mulatto son Joseph, who was to be raised as a gentleman. Young Joseph had been exposed to music on the plantation, and had received some rudimentary training, but his gifts were remarkable enough to impress the leading musicians of France, among whom Leclair and Gossec tutored him in violin and composition. He also excelled at fencing, becoming known as the finest swordsman in France. The Mannheim composer Johann Stamitz dedicated his Op. 1 to Saint-Georges' father, "who has presented artists with an inestimable gift in the person of Monsieur his son." In 1771 Gossec appointed Saint-Georges leader of the Concert des Amateurs, one of the finest orchestras in Europe. This was succeeded by the Concert de la Loge Olympique, a large Masonic orchestra that commissioned pieces from Haydn known today as his Paris Symphonies. Saint-Georges directed the premieres of these works, and his own compositions were often heard alongside those of the Viennese master. Saint-Georges' fame gained him admission to the highest echelons of aristocratic society. He was musical advisor to Queen Marie-Antoinette and counted the Duc d'Orléans and the Prince of Wales among his friends. French law did not permit a mulatto to marry, but Saint-Georges' reputation as a lover was legendary – it was said that at night he "rested on a pillow filled with locks of hair from his conquests." Imagine him among the decadent characters of *Dangerous Liasons*. In fact, the author of that work, Choderlos de Laclos, was a close friend of Saint-Georges, and furnished the libretto for his first opera, *Ernestine*. But his life was not free from encounters with misfortune and racial prejudice. During the French Revolution Saint-Georges was an ardent Patriot who raised a regiment to defend the city of Lille. But due to his past association with the aristocracy and the dangerous political atmosphere during The Terror he became the target of trumped-up denunciations. He was imprisoned and narrowly escaped the guillotine. In the decades that followed, this towering and truly heroic figure and his music were virtually forgotten.

Saint-Georges' first publication was his *Six Quatuors*, Op.1 in 1772, among the first French string quartets to be published. His later works included a number of violin concertos and sinfonia concertantes for two violins and orchestra, dozens of which were in print by the time Mozart arrived in Paris. The *Quartets Concertantes* were published in 1777, and follow the two-movement format of a fast movement followed by a simple rondo or variations movement, all intended to elegantly entertain.

The Italian violinist Giuseppi Cambini settled in Paris in the early 1770's and found great success there in performance and publishing. He claimed to have been in a string quartet with Nardini and Boccherini in his youth, but historians have disputed this. Cambini was extremely prolific, especially in instrumental forms. The sinfonia concertante was highly fashionable in Paris, and Cambini performed them often at the Concert Spirituel, (not to mention publishing 82 of them!). He also published literally hundreds of string quartets and quintets for two cellos, the latter of which we offer you a sample today. Mozart played a Cambini keyboard sonata in public, possibly disparaging the work. Mozart wrote a sinfonia concertante for woodwinds for a concert at the Concert Spirituel, but the performance was cancelled, which Mozart blamed on Cambini. Bear in mind that Mozart was coached by his father to be distrustful of foreigners, and thought all Italians were charlatans.

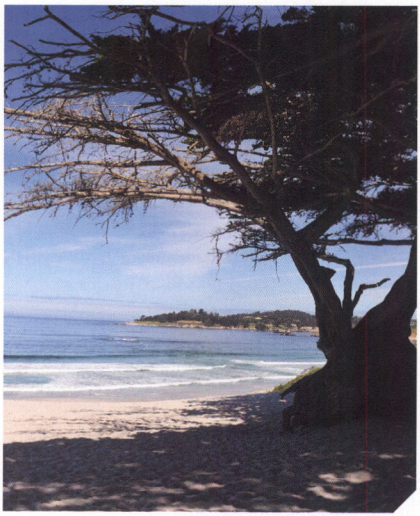
Mozart had visited Paris fifteen years earlier as a prodigy, and now found it quite changed: worrisomely expensive and less hospitable. "The French are not as polite as they were…they now strongly incline to rudeness." Yet he saw Paris, the music publishing center of Europe, as a place of great opportunity. In his six months there, he produced the Paris Symphony, K. 297, the ballet *Les Petits Riens*, the A Minor piano sonata, and published some of his greatest violin sonatas. He failed to secure a major commission or post, although he did turn down an organist position at Versailles. The ubiquitous presence of sinfonia concertantes in Paris contributed to the gestation of his own masterpiece. The influence of Parisian and Mannheim orchestras is evident in the opening of the *Sinfonia Concertante*, K. 364, which

CHAMBER CONCERT
AFTERNOON – FRIDAY (CONT.)

has the Parisian *coups d'archet* followed by a great Mannheim crescendo and other stunning dynamic effects. Many have noted that the dark pathos of the Andante could have been inspired by the memory of his mother's tragic death in Paris. This mood is relieved by the ebullient *Presto*, which brings sonata-rondo construction and moments of virtuosity to the spirit of the contradanse. Mozart's *Sinfonia Concertante* was anonymously transcribed for string sextet in 1808, a practice quite common at the time, when there was great demand for domestic versions of large-scale works. This arrangement features not just the original solo violin and viola, but spreads the concertante principal among five of the six instruments, even in Mozart's original cadenzas.

–Allen Whear

Concert Sponsor: Barbara and Larry Sonsini



Anita Dyer, joined in 2013

Your
CREATIVE
Life.

There's no entry fee at our senior living community, making Canterbury Woods surprisingly affordable. To learn more, or for your personal visit, please call 831.657.4195.

Canterbury Woods
Your place nestled on the coast.

651 Sinex Avenue,
Pacific Grove, CA 93950
canterburywoods-esc.org

A not-for-profit community owned and operated by Episcopal Senior Communities. License No. 270708224
COA #89 EPCW751-01DD 031017

EQUAL HOUSING OPPORTUNITY

What do you do *after* a spectacular 25th Anniversary Season?

MAKE MORE **GREAT** MUSIC!!

Watch our website for details!
ensemblemonterey.org

Save these dates for Ensemble Monterey in 2017-2018

In Monterey

Saturday | **October 28**
Saturday | **January 20**
Saturday | **March 3**
Saturday | **April 28**

In Santa Cruz

Sunday | **October 29**
Sunday | **January 21**
Sunday | **March 4**
Sunday | **April 29**

25 YEARS OF GREAT MUSIC
Ensemble Monterey
CHAMBER ORCHESTRA

SUNSET PRESENTS 2017/2018 SEASON

THE FUN SPARKS HERE!

SUNSET CENTER'S FIFTH ANNUAL GALA
Neil Sedaka at Sunset
Saturday, September 30 • 8:30PM / Gala 5PM
American songwriting luminary

American Rhapsody:
The Gershwin Songbook
Friday, October 6 • 8PM
Iconic Jazz Age standards

ArcAttack
Friday, October 27 • 7PM
Electrifying science show for families

Letters Home
Saturday, November 4 • 8PM
Live theatre exploring soldier experience

Dwight Yoakam
Thursday, November 9 • 8PM
Multi-platinum country great

Shemekia Copeland
Saturday, November 11 • 8PM
Acclaimed blues rocker

Tango Buenos Aires:
Spirit of Argentina
Friday, November 17 • 8PM
Dance with beauty and high drama

Anne Lamott
Friday, January 19 • 8PM
Bestselling inspirational author

The Second City:
Look Both Ways Before Talking
Thursday, February 15 • 8PM
Masters of sketch comedy

Black Violin
Friday, February 16 • 8PM
Groundbreaking classical & hip-hop duo

More shows to be announced!

One Night of Queen
Wednesday, February 21 • 8PM
Showcasing the spirit of rock royalty

The TEN Tenors:
Wish You Were Here
Sunday, March 4 • 7PM
A cappella greats cover their heroes

Celtic Nights:
Oceans of Hope
Friday, March 9 • 8PM
Storytelling through Irish music & dance

Mystic India
Friday, April 6 • 8PM
Celebratory Bollywood spectacular

Candid Camera: *8 Decades of Smiles with Peter Funt*
Friday, April 27 • 8PM
A romp through the classic show

SUNSET CENTER
MONTEREY PENINSULA'S PREMIER PERFORMING ARTS FACILITY

831.620.2048
www.sunsetcenter.org
San Carlos Street at Ninth Avenue
Carmel-by-the-Sea, CA

: CHAMBER CONCERT

◦ FAMILY CONCERT – SATURDAY

The Epic Adventures of Leonard and Rasmus: Expedition to The Moon!

July 22, 11:00 AM. Sunset Center Theater
San Carlos and Ninth, Carmel

CLAUDE DEBUSSY (1862–1918)	Clair de Lune
MARK BURROWS (1971–)	Ode To Pluto (You'll Always Be A Planet To Me)
WOLFGANG AMADEUS MOZART (1756–1791)	Symphony No. 40, K. 550 *Allegro assai*
AARON JAY KERNIS (1960–)	Musica Celestis *Scherzo*
HEITOR VILLA-LOBOS (1887–1959)	Three Maries *Alnitah*
RADIOHEAD **Arr. Eric Gorfain**	Paranoid Android (extract)
WILL HUDSON, EDDIE DELANGE, & IRVING MILLS	Moonglow
JOHN WILLIAMS (1941–)	Theme from Star Wars

Artists: *Dawn Walker, flute; Peter Lemberg, oboe; Erin Finkelstein, clarinet; Britt Hebert, bassoon; Paul Avril, horn; Alicia Mastromonaco, horn; Leonard Ott, trumpet; Dominic Favia, trumpet; Suzanne Mudge, trombone; Wayne Solomon, bass trombone; Elizabeth Stoppels Girko, violin; Anne Duggan, violin; Margaret Eldridge, viola; Paul Rhodes, cello; Derek Weller, double bass; Keenan Boswell, piano; Kevin Neuhoff, percussion*

James Newman

- *The Astronaut, James Newman, PhD, NASA astronaut, Space Systems, NPS*
- *Paranoid Android, "Al", Rebecca Mariman*
- *Narrator and the voices of Leonard and Rasmus, Paul Goodwin*
- *Youth Orchestra of Salinas Choir, directed by Michael Gomez*

- *Illustrations by Makenna Allison, Bend, Oregon, student at the Savannah College of Art and Design.*
- *The characters of Leonard and Rasmus, storyline, and script were created by Suzanne Mudge.*

The Epic Adventures of Leonard and Rasmus: Expedition To The Moon – ©2017 Suzanne Mudge

Concert Sponsors: Jinah and Nigel Lovett, The Eastman Family, Sandie Borthwick and Gloria Souza, Joan and Matthew Little

: CHAMBER CONCERT

◦ CANDLELIGHT CONCERT – SUNDAY

Bach in the Palace

July 23, 8:30 PM, All Saints Church
Dolores and Ninth, Carmel

J.S. BACH (1685–1750)	*Trio Sonata in G Major*, BWV 1038 Adagio Allegro ma non presto Adagio e piano Presto
WILHELM FRIEDEMANN BACH (1710–1784)	*Trio Sonata in D Major*, F .47 Allegro ma non troppo Largo Vivace
C.P.E. BACH (1714–1788)	*Trio Sonata in D Minor*, Wq 145 Allegretto Largo Allegro
J.S. BACH (1685–1750)	*Trio Sonata in G Major*, BWV 1039 Largo Vivace Adagio Presto

Artists: *Robin Peery, Dawn Loree Walker, flute; Adriane Post, violin; Timothy Roberts, cello; Dongsok Shin, harpsichord*

Trios must be so created that it is impossible to tell which of the parts is most important.
– J.J. QUANTZ

Program Notes

The trio sonata was the most exalted form of chamber music in the first half of the eighteenth century, a status gradually ceded to the string quartet. Nearly every composer of note, from England to Italy, had such works in his catalogue. The term *trio* can be misleading, as you will see in tonight's performances,

as it refers to the number of voices or musical parts in the work rather than the number of instruments or performers playing. Tonight's trios feature two treble voices – flute and violin or two flutes – and the bass line shared by harpsichord and cello. One need only look at the works of Bach to see how flexible this instrumentation can be. Some works, such as the *Sonatas for Violin and Obbligato Harpsichord*, though employing but two instruments, are technically trios because the written outline for the right hand of the harpsichordist constitutes a second treble voice. Bach's six *Organ Trio Sonatas*, BWV 525-530, are played by a single musician in their original form, provided the performer has functional pairs of arms and legs.

A trio sonata by Bach is a rare thing indeed, given the popularity of the form in the eighteenth century and Bach's prodigious output elsewhere. The *Trio Sonata in G Major*, BWV 1039 is also well known as a sonata for viola da gamba and obbligato harpsichord, BWV 1027, and this is the only version of which survives a copy inBach's hand. It's generally agreed that the earlier version for two flutes came first, possibly in Köthen. The musicological forensics of Bach's works can be a complicated affair; often, it's chicken vs. egg. This work is laid out in the classic *sonata da chiesa* (church) sonata form codified by Corelli: four movements alternating between slow and fast, in abstract, counterpoint-grounded structures rather than dance forms.

Carl Philipp Emmanuel Bach was the second of Bach's sons to become a successful musician, and his fame surpassed not only his brothers but also his father for a time. He wrote a number of trio sonatas for the popular combination of flute and violin in 1731, at the age of seventeen, while still under his father's tutelage. He revised these works in 1747, while in the employment of Frederick the Great in Berlin, perhaps with an aim to publish them, or to attract the attention of his flute-playing king. The revised versions are in the more contemporary three-movement format. The *Trio Sonata in D Minor* retains much of the stylistic influence of the father, with a more traditionally engaged basso continuo than his later works would favor.

Wilhelm Friedemann Bach was the first-born and favorite son of J.S. Bach, but he never achieved the promise of his youth. His principal positions were as organist at the Sophienkirche in Dresden, then in Halle, followed by what must have seemed a bizarre decision for a Bach, to forfeit his employment to become a freelance musician in Hanover and Berlin. Although he lived a long life, his surviving compositions are relatively few. Many reasons are offered as explanation for this: he preferred improvisation to composition, he was inhibited by the dominating genius of his father, he was prone to dissipation, and he was unable to hold a secure position later in life so he sold off manuscripts, including his father's, to make ends meet. His handful of works do offer fascinating variety in the ways they reflect the influence of the father and the effort to achieve a new voice, a threshold achieved more successfully by his brothers C.P.E. and J.C. Bach. The *Trio in D Major, "a 2 flauti & basso,"* most likely written in Dresden, finds him in a forward-looking, *galant* style, with the upper voices having the most playful interplay, until the final movement, when the bass line is more engaged in the way his father might have written.

For the final work, we return to J.S. Bach, to the earlier, four-movement trio design codified by Corelli, and to the palace at Köthen. The *Trio Sonata in G Major*, BWV 1038 was originally created as a sonata for violin and continuo, BWV 1021, and survives in a manuscript by Anna Magdalena Bach. It was arranged as a trio for flute, violin, and continuo by C.P.E. Bach, which entailed creating additional melodic material for the extra treble instrument; only the bass line remained unchanged. The atmospheric *Adagio* turns the spotlight on a kind of walking bass, while the treble voices comment. The final *Presto* is a brief but lively fugal exercise, an appropriate end to the trio and to this program.

–Allen Whear

Concert Sponsor: Jackie and Pete Henning

: CHAMBER CONCERT

◦ FOYER CONCERT – TUESDAY

Bach and the Cello

July 25, 1:00 PM, Sunset Center Foyer
San Carlos and Ninth, Carmel

J.S. BACH (1685–1750)	Suite for Violoncello Solo in D Minor, BWV 1008 Prelude Allemande Courante Sarabande Menuet I, Menuet II Gigue
P.D.Q. BACH (1807–1742)?	Suite No. 2 for Cello all by its Lonesome (S.1b) Preludio molto importanto Sarabanda in Modo Lullabyo Gigue-o-lo
P.D.Q BACH (1807–1742)?	Bach Suite No. 1 for Cello all by its Lonesome (S.1a) Preludiamble
J.S. BACH (1685–1750)	Suite for Violoncello Solo in C Major, BWV 1009 Prelude Allemande Courante Sarabande Bouree I, Bouree II Gigue

Artist: *Allen Whear, cello*

Program Notes

Bach's monumental *Six Suites for Violoncello Solo* don't adhere to the usual justification for composing in the eighteenth century; neither commission, publication, nor use as a personal vehicle can be established. It is assumed that they were written around 1720, during Bach's service in Cöthen, but it is not certain for whom. Bach's closest associate on a related instrument at the time was the gambist Christian Ferdinand Abel, but there is no proven connection. Bach may have written them in a spirit of experimentation, since they

were certainly without precedent. Although music for unaccompanied violin or viola da gamba existed at the time, the concept of the cello as a solo instrument was in its infancy in Germany. Bach may have found in the obscure cello an irresistible challenge to his inventive genius. His son C.P.E. Bach wrote, "He understood the possibilities of all the stringed instruments perfectly. One can see this most clearly in his solo works for violin and for cello without bass," and also noted his fondness for the viola, on which he may well have played these suites.

Bach's autograph of the cello suites has long since disappeared, and the earliest extant source is a copy by his second wife, Anna Magdalena. No record exists of any performances during Bach's lifetime, and they were not published until 1806. During the nineteenth century, when the aesthetic of the unaccompanied stringed instrument all but disappeared, they were used as teaching material and a few separate movements began to appear in collections. Toward the end of the century, as string virtuosos turned more and more to "classical" repertoire in preference to virtuoso show pieces, Bach's unaccompanied string music began to experience a true revival. Today they are the keystone of the repertoire and the inspiration for many contemporary masterpieces.

The suite as a form originated in French keyboard literature. Basically a collection of dance-related pieces in the same key; Bach's suites typically include four standard dances: *Allemande, Courante, Sarabande, and Gigue*. In the cello suites and other works, he adds a free-form *Prelude*, and between the *Sarabande* and *Gigue* he inserts a pair of more "modern" dances such as the *Minuet* (in *Suite no. 2*), or *Bourrée* (in *Suite no. 3*). Johann Mattheson defined the prelude in 1739: "The sentiment which it evokes is the desire, the need to have more; this piece is an introduction, a promising guide to what will follow." Each of Bach's six suites has a distinct character. The D Minor *Prelude* is darker and more contemplative, seemingly improvised from the opening triad motive, while the *Prelude* in *Suite no. 3* is outgoing and athletic. The ensuing dance movements are each in two parts that can be repeated: The *Allemande* is a moderate dance in duple meter, with a short upbeat. The *Courante* is derived from the French *courir* (to run), and both of today's examples are of the Italian style, in quick triple time. A *Sarabande* is a slow and stately dance of Spanish origin in triple meter, with a characteristic emphasis on the second beat. Bach employs the *Minuet*, the most familiar of the dances, in his first two suites. *Minuet II* is always in a contrasting mode, so in Suite no. 2 it offers the only relief from D Minor. The *Bourée* (Suite no. 3) was described in its time as "gay and joyful," is in duple meter, and has a persistent rhythm kicked off with two quick upbeats. The *Gigue* is derived from the Irish jig, and is in a lively triple or compound triple meter.

For those who are uninitiated in the works of P.D.Q. Bach it needs to be explained that this is the nom de plume for the satirical works of New York composer and comic performer Peter Schickele (born 1935). About the *Suites for Cello All By Its Lonesome*, "Professor" Peter Schickele of the Department of Musical Pathology, University of Southern North Dakota at Hoople, offers these words of wisdom: P.D.Q. Bach's composing life has been divided, and not a moment too soon, into three creative periods: the Initial Plunge, the Soused Period, and Contrition. That the unaccompanied cello suites hail from the last of these periods is indicated by the fact that they harken back, stylistically speaking, to the composer's father, Johann Sebastian Bach, yet lack the poignant anarchy that is so characteristic of the works of the Initial Plunge, the other period during which the scourge of Wein-am-Rhein was in a paternally emulative mode…The first person to play these suites was…[a] woman, the fiery Russian cellist Pia Tigorsky…known to have been in Baden Baden Baden at the same time that P.D.Q. Bach was there perpetrating the works of his Contrition Period…(Incidentally, Pia Tigorsky was, as far as can be ascertained, the first woman ever to play all six of the unaccompanied cello suites by J.S. Bach above the arctic circle).

–Allen Whear

Concert Sponsor: Kevin Cartwright and Stephen Eimer

: CHAMBER CONCERT

◦ TWILIGHT CONCERT – WEDNESDAY

Fairest Isle

July 26, 5:00 PM, Church in the Forest
3152 Forest Lake Road, Pebble Beach

GEORGE FRIDERIC HANDEL (1685–1759)	*Trio Sonata in G Major,* Op. 5, No.4, HWV 399 Allegro A Tempo Ordinario, Allegro non presto Passacaille Gigue: Presto Menuet
HANDEL	Song: *Tornami a vagheggiar* from Alcina
WILLIAM BOYCE (1711–1779)	*Trio Sonata No. 10 in E Minor* (1747) Adagio Allegro Largo Tempo di Minuetto
WILLIAM BOYCE	*A Scots Cantata* Recitative Moderato Recitative Allegro
HENRY PURCELL (1659–1695)	*Suite* from The Fairy Queen, Z. 629 Prelude Hornpipe Rondeau Dance for the Fairies Act 5 Prelude Chaconne
PURCELL	Three songs: *Entrance of night* from The Fairy Queen *Mystery* from The Fairy Queen *Fairest Isle* from King Arthur

Artists: *Mhairi Lawson, soprano; Peter Hanson, Marika Holmqvist, violin; Sarah Darling, viola; Ezra Seltzer, cello; Dominic Teresi, dulcian; Andrew Arthur, harpsichord*

Program Notes

Handel's Trio Sonatas, Op. 5, were published in London in 1739. Unlike his earlier trios, these were not conceived as trios *per se* but were arranged from several popular and diverse works, including operatic overtures. The opening movements, a gigue-like Allegro, followed by a French overture style *A Tempo Odinario*, *Allegro* pairing, served as overtures to *Athalia* and *Parnasso in Festa*, the very danceable Passacaille appears in several works.

One of Handel's greatest and most successful masterpieces of Italian opera was *Alcina*, first performed in 1735. In a complicated tale of sorcery and love entanglements, Morgana, sister of the title character, closes Act I with the impassioned tour de force "Tornami a vagheggiar:"

William Boyce is as important to English music in the eighteenth century as Purcell was to the previous. Born in London, the son of a cabinetmaker, Boyce's musical talent opened the doors for him to St. Paul's music school. He advanced as an organist and composer, winning a succession of posts and eventually becoming Master of the King's Music. After the death of Handel, he was tasked with writing anthems and odes for official occasions, such as the coronation of George III. He is best known today for his sacred music for the Church of England and his symphonies. In addition, he contributed a great deal of music for the theatre, as Purcell did before him. In 1747, Boyce's *Twelve Sonatas for Two Violins and a Bass* were published. They are England's answer to the universal model found in Corelli's *Trios Sonatas*, and were evidently highly successful in their time. According to Charles Burney, Boyce's trio sonatas were "not only in constant use, as chamber Music, in private concerts, for which they were originally designed, but in theatres, as act-tunes, and public gardens, as favourite pieces, during many years." That year Boyce also began a multi-volume series of "English Songs/and Cantatas/Compos'd by/Dr. Boyce" collectively called *Lyra Britannica*. Many of the songs had been composed for David Garrick's theatrical productions, and a subsequent volume included *Blate Jonny*, also known as *A Scots Cantata*. The text is by the Scottish poet Allan Ramsay (1682–1731), and was also set by several other composers. This is but a sample of Boyce's ability to write songs in a more popular style. Probably the most familiar of these songs is "Heart of Oak," written with David Garrick, which is the Royal Navy's official march.

Henry Purcell was active in the Restoration theatre, composing a number of large works in the last decade of the seventeenth century. Purcell's semi-opera *The Fairy Queen* was loosely based on an adaptation of Shakespeare's *A Midsummer Night's Dream*. The first performance, in 1692, employed some 100 performers. Meanwhile, in 1697 a *Collection of Ayres, Compos'd for the Theatre*, and Upon Other Occasions, including *King Arthur* and *The Fairy Queen*, was published posthumously for string ensemble. The selection of dances from the latter ends with a famous Chaconne, also known as a *Dance for a Chinese Man and Woman*, a celebratory dance in the French operatic tradition, but with a strong English accent. *King Arthur,* or *The British Worthy*, was composed in 1691 to a libretto by John Dryden. The song "Fairest Isle" is one of Purcell's loveliest melodies: Fairest Isle all isles excelling, Seat of pleasure and of love, Venus here will choose her dwelling, And forsake her Cyprian grove.

–Allen Whear

Concert Sponsors: Betsey and Steve Pearson, California State University, Monterey Bay

: CHAMBER CONCERT

◦ MORNING – SATURDAY

Coffee With Bach: The Bach-Abel Concerts

July 29, 11:00 AM, Sunset Center Theater
San Carlos and Ninth, Carmel

JOHANN CHRISTIAN BACH (1735–1782)	*Sinfonia Concertante in F Major for Oboe and Cello* Allegro Tempo di minuetto *Allen Whear, cello; Gonzalo X. Ruiz, oboe*
CARL FRIEDRICH ABEL (1723–1787)	*Concerto for Flute in C Major*, Op.6, No. 1 Allegro Adagio Allegro *Robin Carlson Peery, flute*
J.C. BACH (1735–1782)	*Concerto for Harpsichord in D Major*, Op. 1, No. 6 Allegro assai Andante Moderato *Dongsok Shin, harpsichord*
WOLFGANG AMADEUS MOZART (1756–1791)	*Symphony No. 1 in E-flat Major*, K. 16 Allegro molto Andante Presto

Artists: *Robin Carlson Peery, flute; Gonzalo X. Ruiz, Ellen Sherman, oboe; Meredith Brown, Alicia Mastromonaco, horn; Naomi Guy, Tatiana Daubek, Elizabeth Stoppels Girko, Ann Duggan, violin; Meg Eldridge, viola; Timothy Roberts, Allen Whear, cello; Bruce Moyer, bass; Dongsok Shin, harpsichord*

Program Notes

Of all of Bach's sons, his youngest, Johann Christian, was the most widely traveled and the most connected with London. The "London Bach" spent years in Italy pursuing an operatic career after some time studying with his older brother C.P.E. in Germany. He came to London in 1762 – having scored many successes in opera and converting to Catholicism – and soon ingratiated himself with the royal family, becoming music master to Queen Charlotte and accompanying the flute playing of George III. The early London successes of "John Bach," as he came to be known, were operatic, but within a short time he also began a series of public concerts in partnership with Carl Friedrich Abel, the viola da gamba player whose father had been close to Johann Sebastian Bach in Köthen. These "Bach-Abel" concerts were inaugurated in February, 1764 – at about the same time as the publication of Bach's first symphonies – and featured concertos and symphonies by both composers. Just a few months later, the Mozart family arrived in London. Prior to his popular and influential concertos and symphonies, Bach was a champion of the newly fashionable hybrid *sinfonia concertante*, typically a light symphonic work in two movements featuring two or more soloists. Among his 17 works in this genre, the *Sinfonia Concertante in F Major* is notable for the unusual solo combination of oboe and cello.

The Abel and Bach families were close for decades, dating from J.S. Bach's tenure in Köthen, where Christian Ferdinand Abel was a bass viol player in the court orchestra. Christian's son Carl Friedrich was a virtuoso violist da gamba whose career eventually took him to London in 1759. There he eventually joined forces with Bach's youngest son Johann Christian in presenting the Bach-Abel concerts, and from about that time on they shared lodgings and a social circle. Abel's style was influenced by Italian trends toward simplified bass lines and tuneful melodies, concepts incorporated into what we now call "classical" style. Abel's concertos and symphonies sound very much like young Mozart's, and indeed he mentored, along with J.C. Bach, the eight-year-old *wunderkind* from Salzburg during the latter's extended visit to London. An Abel symphony copied out by Mozart was long attributed to the young Austrian. Abel's flute concertos were written prior to his London period, probably while in Dresden.

John Bach's first publication in London, in 1763, was a set of six harpsichord concertos, Op. 1, dedicated to Queen Charlotte. They are accompanied by two violins and a cello, an instrumentation Mozart replicated in his own first keyboard concertos, which were arrangements of Bach's sonatas. The sixth concerto in this set concludes with variations on *God Save the King*.

Eight-year-old Mozart arrived in London in 1764 and appeared in public playing harpsichord duos with Bach, absorbing and emulating his elegant style and forming his own nascent efforts at symphony writing. Much later, after Mozart's death, his sister Nannerl recalled the genesis of his first symphony: "On the fifth of August we had to rent a country home in Chelsea, outside the city of London, so that father could recover from a dangerous throat ailment, which brought him almost to death's door…Our father lay dangerously ill; we were forbidden to touch the keyboard. And so, in order to occupy himself, Mozart composed his first symphony…."Needless to say, the father fully recovered and the son began his extraordinary series of symphonies, inspired by Bach and Abel, that would culminate in the great "Jupiter" Symphony a quarter century later.

Young Mozart's *Symphony No. 1 in E-flat Major*, heavily influenced by his mentors and containing some minor corrections by his father, but still showing originality and burgeoning genius, was performed for King George III in February, 1765.

–Allen Whear

Concert Sponsor: Russ and Jo Ann Hatch

: VIRGINIA BEST ADAMS MASTERCLASS SHOWCASE

◦ AFTERNOON – SATURDAY

July 29, 1:30 PM, Carmel Presbyterian Church
Junipero & Ocean Ave, Carmel

BENEDETTO MARCELLO
(1686–1739)

Excerpts from the oratorio, *The Four Seasons*
IL PIANTO E IL RISO DELLE QUATTRO STAGIONE

Sinfonia
Estate: *Aria*, "Da te non voglio turbini"
Primavera: *Aria*, "Il più bianco, ed il più bello"
Autunno: *Aria*, "Alto Cedro del Libano Monte"
Inverno: *Aria*, "Ghiacci eterni dell' alpi spezzatevi"
Autunno, Inverno: *Duo*, "Io la veggo dalle Schiere"
Primavera: *Aria*, "Cento Gigli, e cento Rose"
Autunno: *Aria*, "Di frutti già maturi"
Inverno: *Aria*, "Un Pomo, un Frutto"
Estate: *Aria*, "Maria Madre d' Amor"
Coro: "O gran Madre, che presso il gran Figlio"

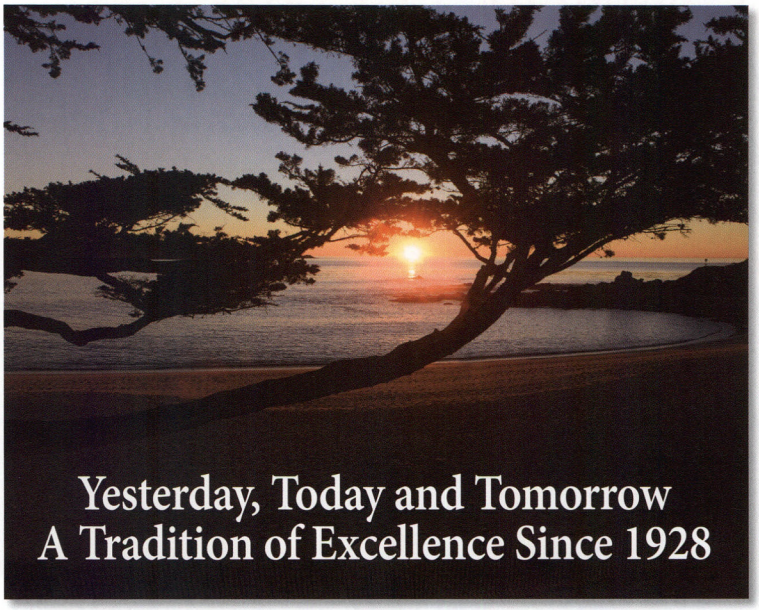
Virginia Best Adams Fellows: Primavera (Spring): *Christina Kay, soprano;* Estate (Summer): *Kim Leeds, mezzo-soprano;* Autunno (Autumn): *Gene Stenger, tenor;* Inverno (Winter): *Elijah Blaisdell, baritone*

Artists: *Evan Few, Amelia Roosevelt, violin; Sarah Darling, viola; Paul Rhodes, cello; Bruce Moyer, bass; Daniel Swenberg, theorbo*

Gwendolyn Toth, Harpsichord and Musical Director
David Gordon, Director

Virginia Best Adams with David Gordon

Concert Sponsor: Brigitte Wasserman



Agriculture Law
Business & Taxation
Construction
Creditor's Rights
Estate Planning
Probate
Trust Administration
Labor & Employment
Litigation
Personal Injury
Public Agencies
Real Estate & Land Use

NOLAND HAMERLY ETIENNE & HOSS

Attorneys at Law

nheh.com

333 Salinas Street	470 Camino El Estero	104 S. Vanderhurst
Salinas, CA 93901	Monterey, CA 93940	King City, CA 93930
831.424.1414	831.373.3622	831.386.1080

: COMMUNITY CONCERT

◦ EVENING – THURSDAY

Free Concert

July 20, 6:30 pm, St. Francis Xavier Church
1475 La Salle Ave, Seaside

WOLFGANG AMADEUS MOZART (1756–1791)	Divertimento No. 3 in F major *Allegro* *Presto*
WILLIAM BYRD (1543–1623)	Sing Joyfully
AARON JAY KERNIS (1960–)	Musica Celestis *Scherzo*
JOHANN SEBASTIAN BACH (1685–1750)	*Lobet Den Herrn*, BWV 230
STEPHEN PAULUS (1949–2014)	The Road Home
SHAWN KIRCHNER (1970–)	O What A Beautiful City
SAMUEL BARBER (1910–1981)	Adagio for Strings
THELONIUS MONK (1917–1982)	'Round Midnight
DUKE ELLINGTON (1899–1974)	Don't Get Around Much Anymore
RADIOHEAD	Paranoid Android
SHAWN KIRCHNER (1970–)	Unclouded Day

Artists: *Linda Lee Jones, soprano; Rebecca Mariman, soprano; Alyson Harvey, mezzo-soprano; Alice Kirwan Murray, mezzo-soprano; Stephen Sands, tenor; Tim Hodges, tenor; Charles Wesley Evans, baritone; Paul Speiser, baritone.*

Elizabeth Stoppels Girko, violin; Ann Kaefer Duggan, violin; Meg Eldridge, viola; Paul Rhodes, cello

Fill your summer with music!

Explore the musical riches and unique settings of these allied festivals of the Western United States.

California

Cabrillo Festival of Contemporary Music
July 30 - August 12, 2017
Santa Cruz, CA
cabrillomusic.org

Carmel Bach Festival
July 15 - 29, 2017
Carmel, CA
bachfestival.org

La Jolla Music Society
August 4 - 25, 2017
La Jolla, CA
ljms.org

Mainly Mozart Festival
June 2 - 25, 2017
San Diego, CA
mainlymozart.org

Music@Menlo
July 14 - August 5
Atherton, CA
musicatmenlo.org

Colorado

Aspen Music Festival and School
June 29 - August 20, 2017
Aspen, CO
aspenmusicfestival.com

Bravo! Vail
June 22 - August 4, 2017
Vail, CO
bravovail.org

Strings Music Festival
June 22 - August 20, 2017
Steamboat Springs, CO
stringsmusicfestival.com

New Mexico

Santa Fe Chamber Music Festival
July 16 - August 21, 2017
Santa Fe, NM
santafechambermusic.com

Oregon

Chamber Music Northwest Summer Festival
June 26 - July 30, 2017
Portland, OR
cmnw.org

Oregon Bach Festival
June 29 - July 15, 2017
Eugene, OR
oregonbachfestival.com

Washington

Seattle Chamber Music Society Summer Festival
July 3 - 29, 2017
Seattle, WA
seattlechambermusic.org

Wyoming

Grand Teton Music Festival
July 3 - August 20, 2017
Jackson Hole, WY
gtmf.org

CLASSICAL MUSIC FESTIVALS OF THE WEST 2017

Art of Music Raffle

In its ninth year, the Art of Music Raffle has become a cherished Festival tradition. The raffle features 130 works of art inspired by the natural beauty of Carmel and the Bach Festival experience. The artists, most of whom work and live on the Monterey Peninsula, donate every piece.

PLACE: Marjorie Evans Gallery at the Sunset Center
DATES: July 15 – 29
HOURS: Monday – Friday, 9:00 AM – 5:00 PM, as well as before, during intermission, and after Festival events held at the Sunset Center.
COST: $10 per ticket, or 7 for $40

To enter the raffle, drop your filled out raffle tickets in the box under the artwork you would like to win. Winning tickets will be drawn the week of July 31, and winners are contacted by phone. Winners can pick up artwork at the Bach Festival Office August 3-4, or pieces can be mailed. If you need to have your artwork mailed, you will be asked to arrange for payment or shipping costs by credit card. A fee of $15 covers shipping and handling.

ART OF MUSIC RAFFLE COMMITTEE

Gail Dryden–chair; Diane Cailliet, Susan DuCoeur, Mary Hill (curator), Alexame Mills, Kay Morris and Suzanne Schmidt

Angelica Aceves
Ronald F. Adams
Lynn Archer
Eleen Auvil
Willa Aylaian
Mary FitzGerald Beach
Darlene Berry
Carole Bestor
Kathleen Biersteker
Beverly Borgman
Jean Brenner
Cindra Brinsmead
Lyle Brumfield
Rome Brumfield
Will Bullas
Wynn Bullock
Diane Cailliet
Lynn Carr
Pamela Carroll
Melanie Cervi
Mary Conway
Christine Crozier
Larry Davidson
Sheila Delimont
Dixie M. Dixon
Miguel Dominguez
Suzanne Dorrance
Susan DuCoeur
Hanne Lori Eggeman
Cornelia Emery
Deborah G. Fisher
Geri Flesher
Annette Foisie
Larry Fones
Susan Giacometti
Dick Gorman
Carol Gray
Kathryn Greenwald
Erick Hasselfeldt
Mary Hill
Peter Hiller
Maggie Holm
Joan Hughes
Peggy Hutton
Heidi Hybl
Sunee Jines
Barbara Johnson
Sam Johnston
Sandra Jordan
Jim Jordon
Cheryl Kampe
Anita Kaplan

Alan Kemp
Mary Kay King
Evelyn Klein
Kyoko Kojima
Pam Landram
Emy Ledbetter
Myles Lee
Gail Lehman
Katherine Lewis
Karuna Licht
David Ligare
Stephan Ligas
Laura Lockett
Linda Logan
Shirley Loomis
Fran Lozano
Susan Manchester
Ellen McGrath
Alicia Meheen
Susan R. Mendelsohn
Alexanne Mills
Martha Morrill
Jean Murphy
Chester Ng
Noelle Nichols
Robert Nielsen
Arlene Nolan
Chuck Olsen
Christine Olson
Judith Parham
Gerald Park
Mary Parkerson
Diana Y. Paul
Kim Pisor
Lauren Pond
Maria M. Prince
Joe Ragey
Suzi Randall
Susan Reith
Martha Renault
Katherine Spitz Rhodes
Marybeth Rinehart
Stan Robbins
Ben Roberts
Mary Roberts
Sandy Robinson
Deborah Russell
Karin Salomon
Chris Sawyer
Robin Sawyer
David Seibert
Jim Serbent
Barbara Serbent
Nancy Sevier
Kathy Sharpe
Marcia Shortt
Dee Steiner
Athena Taylor
N. J. Taylor
Richard Tette
Illia Thompson
Bonnie Tucker
Joaquin Turner
Sandra Uecker
Rose Mary Ullman
Herman Van Gansen
Patrice Vecchione
Catherine von Schwind
LaVerne Whitmill
Winfield Robin
Susan Wirshup
Rowen Wolnick
David Woodhead
Reid Woodward
Vern Yardon
Paul Youngman
Helma Zeuge
Terrence Zito
Patricia E. Zobel

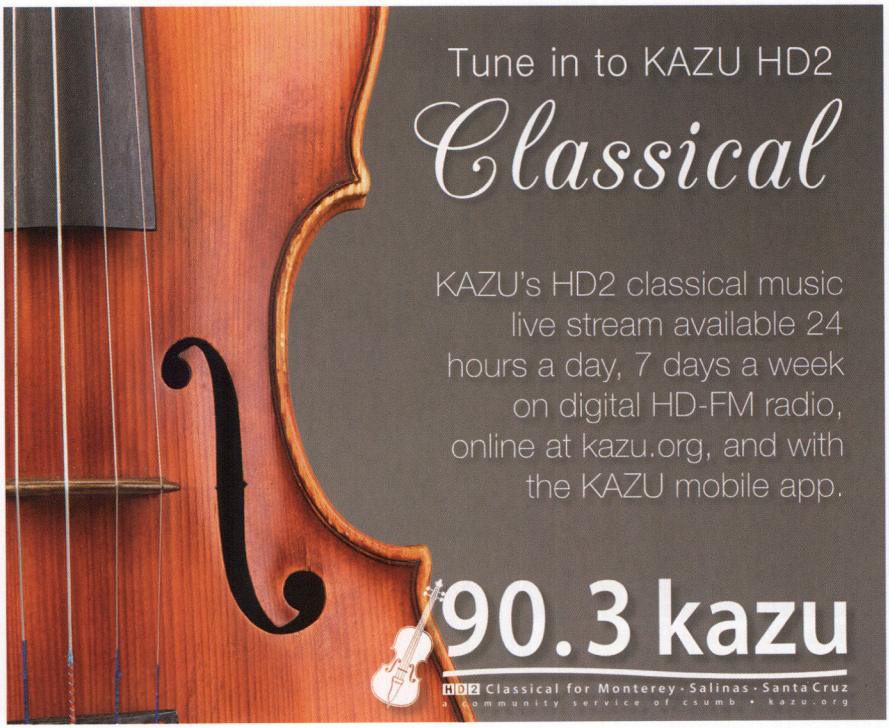
501 El Dorado Street • Monterey, CA • 831/373-3031 • www.fpcmonterey.org
Rev. Mark S. Peake. Head of Staff • Rev. Katie Day, Associate Pastor
John Koza, Music Director
Worship at 9:00am and 10:30am

: FESTIVAL VOLUNTEERS

The Carmel Bach Festival is appreciative of its nearly 180 volunteers who give their time, energy, and talents to support the Festival's mission. In 2016, volunteers provided 4,217 volunteer hours, and increase of more than 800 hours over the year before. A special thank you to volunteers highlighted in **BOLD** for contributing more than 50 hours of service to the Festival. If you would like to learn more about volunteer opportunities with the Festival, contact Olivia Colombo at *Olivia@BachFestival.org*.

Elaine Alster
Jamelle Angelelo
Eleanor Avila
Vava Bailey
Mohsen Banuazizi
Beth Bates
Dorothy Becker
Letitia (Lettie) Bennett
Fran Blomgren
Sandie Borthwick
Christine Boulanger
Carolyn Brown
Debbie Busch
Diane Calliet
Pauline Cantin
Melissa Carlson
Mary Castagna
Eugene Chu
Ann Clifton
Ed Clifton
Jennifer McKnight Cline
Nancy Collins
Greg Crawford
Nancy Crawford
Mayda Cruz
Lynette Culbert
Dave Dalby
Celine Dalby
Patricia Dally
Lucien Delia
Sheila Dixon
Suzanne Dorrance
Stan Dryden
Susan DuCoeur
Phyllis Edwards
Dwight Edwards
Rosi Edwards
Susan Elliger
Chuch Elliott
Diane Elliott
Susan Estes
Anne Fitzpatrick
Janet Fitzpatrick
Donna A. Foote
Kit Franke
Karen Frederickson
Leonardo Garcia
Carolyn Garrison
Leslie Geyer
Bob Gómez
Denise Gómez
Lynn Gosee
Richard Grimmer
Sandra Grimmer
Earl Grizzell
Janet Grizzell
Becky Hanna
David Hart
Susan Hart
Michael Hennessy
Kathleen Henney
Judie Higgins
Mary Hill
Kaylee Horn
Susan Hovermale
Joan Hughes
Marion Hunt
Adelheid Irwin
John Ivie
Kathleen Ivie
Sara Ivie
Bob Janzen
Rae Meda Janzen
MaryEllen Jensen
Sunee Jines
Eldred Johnston
Carol Kahn
Jesse Kahn
Dennis Kanemura
Marilyn Kanemura
Susan Kelly
Kayla Kennedy
Elfi Kluck
Rachel Mae Knowles
Antonia Krol
Judith Laumann
Stephanie Lawrence
Pamela Lawrence
Terrence Lee
Richard Leslie
Kathleen Leslie
Sonia Lessard
Stephan Ligas
Dottie Little
Sarah Livingston
Natalie Lovick

Nayana Lowery
Dennis Lucey
Harriet Lynn
Scot Macbeth
Carol Marquart
Elizabeth May
Brenda Mayfield
Sandra McGavin
Margie McLaughlin
Susan Mehra
Andrea Mennenga
Nancy Micolli
Susan Miller
Noel Mills
Alexanne Mills
Myrna Mink
Debbie Mochizuki
Nanci Morris
Kay Morris
Faye Mueller
Patricia Mueller-Volmer
Leslie Mulford
Jean Murphy
Ron Nelson
Karen Nelson
Sabrina O'Jack
Cindy Onufer
Nancy Otis
Anthony Pagano
Judy Piper
Susan Platt
Ted (Edward) Prichard
Lynn Rambach
Star Reierson
Michelle Riehn
Danielle Rinderknecht
Rosemary Robert
J. Alexandra Romanoff
Constance Rose
Jo-Ann Ruffolo
Richard Ruffolo
Remy Ryan
Amela Sadagic
Susan Schatz
Suzanne Schmidt
Elizabeth Sebring
Sharon Sieve
Sandra Simms
Bonnie Sleeper
Vicki Slichter
Deborah Smith
Peggy Smith
Linda Smith
Gloria Souza
Imogene Speiser
Jay Spingarn
Shannon Steckel
Keiko Suga
Linda Sweet
Winifred Taylor-Edwards
Illia Thompson
Shirley Thompson
Cynthia Tiberend
J Todd
Lila Valadez
Barbara Vezzetti
Hannah von Benedikt-Fowler
Vicki Vorhes
Marilyn Webb
Barbara Wells
Lloyd Wells
Janet Welter
Cate Whitaker
Nina Lee Wilkins
Charles Williams
Theresa Williams
La Tanya Wilson
Deborah Wilson-Vandenberg
Susie Woodford
Rose Marie Zurkan



VOTED CARMEL'S
BEST PIZZERIA
YEARLY SINCE 1988

A casual Italian trattoria featuring innovative pizza, traditional pasta, grilled panini, Mediterranean salads & local fresh seafood.

WINE TASTING ROOM
Complimentary Wine Tasting with Dinner

allegro

Barnyard Shopping Village
Highway One near Rio Road • Carmel
831.626.5454
www.allegrogourmetpizzeria.com

cambiata
Wines You'll Remember

35 years of winemaking experience go into each bottle.

Santa Lucia Highlands Pinot Noir
Arroyo Seco Chardonnay
Monterey Tannat & Albariño

Wines to discover – Wine Spectator

Cambiata wines are truly great – Vintage Experiences

Don't be surprised if you fall in love – Sunset Magazine

your business is a symphony

let us help you conduct IT

RAYNET
TECHNOLOGY SOLUTIONS
Your Complete IT Resource
raynetech.com 831.649.5050

STUNNING STORAGE, BUILT FOR WHATEVER YOU CREATE

Reimagined on the outside. Reliable storage on the inside. Pocket-sized portability and password protection to help secure photos, videos and files.

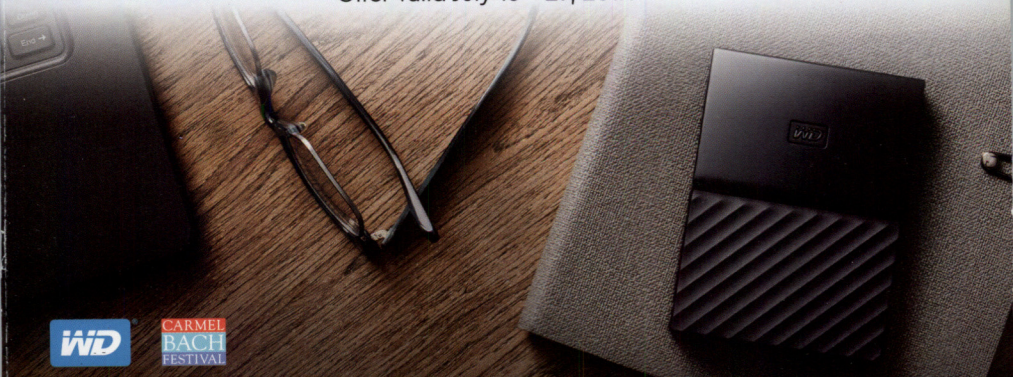
MY PASSPORT™
PORTABLE STORAGE

1TB for **$50.99**
List Price: $59.99

2TB for **$67.99**
List Price: $79.99

COUPON CODE: BACH2017

Visit **www.wdc.com/bach2017**
Enter coupon code at checkout to receive special pricing.*
Offer valid July 15 – 29, 2017.



WD

CARMEL BACH FESTIVAL

*Coupon code valid on qualifying 1TB and 2TB My Passport drives bought online through the WD Store. Maximum of 5 per customer. This offer may not be combined, used in conjunction with or used in addition to any other promotion or offer. Retailers, Resellers and Distributors are excluded from this promotion. WD reserves the right to change or discontinue this offer at any time without notice. Delivery must be within the United States.

WD, the WD logo, and My Passport are registered trademarks of Western Digital Corporation or its affiliates in the U.S. and/or other countries. All other marks are the property of their respective owners. Product specifications subject to change without notice. Pictures shown may vary from actual product. As used for storage capacity, one terabyte (TB) = one trillion bytes. Total accessible capacity varies depending on operating environment.
© 2017 Western Digital Corporation or its affiliates. All rights reserved.

THE ART OF WATCHES
GRAND EXHIBITION
DISCOVERING THE WORLD OF
PATEK PHILIPPE
JULY 13TH - 23RD 2017
CIPRIANI 42ND ST NEW YORK

HESSELBEIN'S

143 Crossroads Blvd., Carmel, CA 93923
(831) 625-2522 · www.hesselbeins.com

Twenty-4® Ref. 4910/11R